



# THE Narasimhapurāṇam

A CRITICAL STUDY

Dr. S. Jena



The present work is an attempt at studying various problem of Narasimha Purana. It contains a critical study of the Purana text with reference to the date of the Purana, concept of Man-lion, concept of *tirtha*, cosmography and *panchalakshana* in the Narasimha Purana.

After giving an introduction in chapter I the work takes up the myths and legends of the text. In course of discussing the myths and legends, the author makes a comparative study of the myths and legends of the Narasimha Purana as they are presented in other Purana texts. In chapter III the author traces the nucleus of this Purana. Without limiting the study to the text alone he makes a critical analysis of the origin and development of the concept of Man-lion.

Unlike studies of the Purana texts made by different scholars, this work gives a critical analysis of the subject. The text with English translation of the Narasimha Purana which forms another volume adds to the value of the work.

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Presented to Dr. Satya Vrat

with regards,

— Siddheswar  
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PURĀṆA VIDYĀ SERIES NO. I

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THE  
**NARASIMHA PURĀṆAM**  
A STUDY

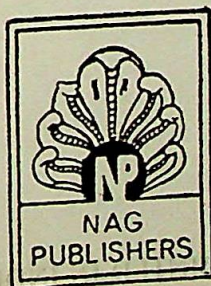
*By*

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**Prof. Dr. H.V. STIETENCRON**  
TUBINGEN UNIVERSITY (W. Germany)



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TO  
PROFESSOR ANAM CHARAN SWAIN

PROFESSOR ANAM CHARAN SWAIN  
—AUTHOR

—AUTHOR



## GENERAL EDITOR'S NOTE

I have great pleasure in placing before the readers a valuable volume of Purāṇa Vidyā Series. It is the first publication under the banner of Purāṇa Vidyā Sansthan, Delhi. The Sansthan has been established with an idea to explore and publicize the cultural richness, trends and interactions of Indian culture as revealed in the vast Puranic literature. This popular literature of India was formulated and recast during the first and 10th cent. A.D. These record the social order changes from time to time and ups and downs of Indian society. The merits and demerits, rise and fall, awakenings and degenerations of the Indian social order—every thing has been interwoven in the Ākhyānas and Upākhyānas. Now the time has come when the scholars all over the world have risen not to undermine the importance of the information supplied by the Purāṇas in the re-construction of the social history of India. A big project has been taken in hand, the 'Cultural Heritage from the Purāṇas.' As compared to other branches of Sanskrit literature the Purāṇas received relatively little attention by scholars in the past, but now it is not so. With this idea we are planning to prepare and publish the various volumes on the studies of Puranic lore. These volumes will consist of various fields of Indian wisdom as revealed by the study of the Purāṇas.

Presently it is realized that they contain historical information, which when combined in the epigraphical sources, provide valuable additional evidences. They are appreciated as sources of Dharma. It is further noted that these contain important passages of medicine, astrology, geography, statecraft and other early sciences. The Purāṇas are important sources for the history of Hindu religious sects, Indian Philosophy, and architecture.



The growing recognition of the value of the Purāṇas as sources for the cultural history of India has led us in formulating the present project consisting of ten volumes approximately.

## CULTURAL HERITAGE FROM THE PURĀṆAS

(Tentative Plan)

- Vol. I. The Text editions and language of the Purāṇas.
- Vol. II. Myths and Legends in the Purāṇas.
- Vol. III. Religion and Philosophy in Ancient India.
- Vol. IV. Art, Architecture, Sculpture, and Fine Arts.
- Vol. V. Geography in the Purāṇas including Tirthas and Rivers etc.
- Vol. VI. Society, Food, Habits, Recreations, Marriage, and Education, Social trends and Current in A. India.
- Vol. VII. History and Polity in the Purāṇas. International Law and laws of warfare.
- Vol. VIII. Economy, Trade and Commerce, Profession, Taxation etc.
- Vol. IX. The literary merits of the Purāṇas and influence of the Purāṇas on Indian literature.
- Vol. X. Dharmaśāstra and Judicial system in the Purāṇas, Concept of social justice in India.

The present work is an attempt to study various problems of the Narasiṃha Purāṇa. It is believed that Indian way of life is rooted in Puranic tradition and culture. Dr. Siddheswar Jena, the writer of the present work has done a commendable job by highlighting the tenets of Vaiṣṇava faith as contained in the Narasiṃha Purāṇa. This Purāṇa is one of the most important Up-purāṇas preaching the Vaiṣṇava Philosophy. It was considered by Alberuni as one of the Mahāpurāṇas, which shows the importance and popularity of this Purāṇa in that period. Like the other Puranic work, this Purāṇa also tries to



prove its great sanctity and antiquity by tracing its descent from Brahma. This Purāṇa exclusively glorifies Narasimha as one of the form of Viṣṇu, identified with Brahman of Vedānta and Puruṣa of Sāṃkhya.

This study consists of seven chapters discussing the date of the Purāṇa, myths, and legends found in the Narasimha Purāṇa. Then it discussed of five characteristics (Pañca-lakṣaṇa) with reference to this Purāṇa. In the fifth chapter Puranic cosmography is discussed and the concept of Tirthas are given in detail in the sixth chapter. In the last chapter concept of man-lion and cult of Narasimha has been dwelt upon.

In the end I congratulate Dr. Jena for this critical study of very important Puranic text. I record my thanks for M/s Nag Publishers, Delhi who happily have taken the responsibility of this important project. I am confident enough that this study will be appreciated by the Indologists and their encouragement will prove an asset for this collective nature.

Ramanavami

1987

Dr. Pushpendra Kumar,  
General Editor,  
Cultural Heritage from  
the Purāṇas.



## FOREWORD

Compared to other branches of Sanskrit literature, the Purāṇas received relatively little attention by scholars. They were regarded with contempt for being low-standard and hap-hazard collections of all sorts of information, compiled unsystematically by way of continuous addition over the centuries. Some of them even were recast several times by different sects. This very fact made them appear as "spurious", unreliable sources. Nor could the majority of them claim much credit for literary value, since the language is mostly simple and not always in accordance with Pāṇinian standards.

This attitude towards the Purāṇas has gradually changed. It came to be realized first that they contain historical information which, when combined with epigraphical sources, provides valuable additional evidences. Next they were also appreciated as sources of dharma which contain passages of otherwise lost Smṛti texts. It was further noted that they contain important passages on materia medica, astrology, geography and other early sciences including statecraft (nīti).

Three more aspects of Purāṇa research have gained importance only in recent years :

- a) They are most important sources for the history of Hindu religious thought ;
- b) They are equally important for tracing the development of Indian philosophy, particularly of the Sāṃkhya, Yoga and Vedānta systems ;
- c) They proved to contain essential information on Art and Architecture (śilpaśāstra) and were extensively used by art historians as sources for their research.



The growing recognition of the value of the Purāṇas as sources for the cultural history of India has led scholars in India and abroad to increase their efforts regarding Purāṇic studies.

M/s Nag Publishers, Delhi have now published mostly all the Mahāpurāṇas and some important Up Purāṇas in Pothiform with introduction and śloka index. The All India Kashi Raj Trust of Benares has several critical editions of Purāṇic texts to its credit. Others are worked on at Baroda. A Purāṇa bibliography is being compiled at Tubingen University (West Germany). A complete word index to the Brahma Purāṇa as well as a detailed contents analysis is nearing completion at the same place. A series of translations from Delhi made some of the hitherto untranslated Purāṇas accessible to non-Sanskrit scholars and will eventually contain all the 18 Mahāpurāṇas. Yet the bulk of the extensive Purāṇa literature (Mahā and Upa-purāṇas) is still awaiting translation and detailed study.

The present work of Siddheswar Jena now adds the Narasimha Purāṇa to those Purāṇic texts which are available in English translation. All scholars interested in the history of the Vaiṣṇava faith will highly welcome and appreciate the fact that one of the Vaiṣṇava Upapurāṇas, the Sanskrit text of which has long been out of print, is now being made accessible for detailed research by Dr. Jena's study and translation of this important work.

Tubingen University

Tubingen,

(W. Germany)

H.V. Stietencron



## PREFACE

The present work is an attempt at studying various problems of the Narasimha Purāṇa. Even though the Indian way of life is rooted in Purāṇic tradition and culture, the study of Purāṇas was taken up much later in India. Wilson's translation of the Viṣṇu Purāṇa<sup>1</sup> heralded a new era in Indology. Next important name in the field of Purāṇa is that of F.E. Pargiter who studied the Purāṇas from genealogical point of view. His translation of Mārkaṇḍeya Purāṇa is a unique contribution to the Sanskrit world. He was followed by Kirfel, who made an intensive investigation of the Purāṇas and his continued efforts resulted in "Das Purāṇa Pañcalakṣaṇa" the Ur-kern of Purāṇas, dealing with the basic five characteristics of which the Purāṇas were primarily constituted. Equally his 'Das Purāṇa vom Weltgebaude' (Bhuvana-vinyāsa) is eye-opener for the study of geographic knowledge in India.

Among Indians mention may be made of scholars like H.P. Sastri, R.C. Hazra, Kane, A.D. Pusalker, Baladeva Upadhyaya, V.S. Agrawala, A.S. Gupta etc. who have written a number of papers covering a vast range of Purāṇa literature. In the last two decades there have appeared some studies on particular Purāṇas. V.S. Agrawala makes a study of Matsya Purāṇa (1963), S.D. Gyani makes a study of Agni Purāṇa (1964), Asoka Chatterjee Sasri a study of Padma Purāṇa (1967), N. Gangadharan a study of Garuḍa Purāṇa (1972) and a study of Liṅga Purāṇa (1980). P.G. Lalye's "Studies in Devī-Bhāgavata" appears in 1973 and K. Damodaran Nambiar's Nārada Purāṇa—A critical study is published in 1979. Of all the scholars it is Dr. Hazra

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1. H N. Wilson, Viṣṇu Purāṇa : Text with English translation and notes, Nag Publishers, Delhi.



who has made an extensive study of the Upa-purāṇas though not intensive.<sup>1</sup>

In the present study the first chapter contains some general introduction to the Narasimha Purāṇa along with its date of composition. The second chapter deals with the myths and legends of the Narasimha Purāṇa. In the third chapter where I have taken up the discussion of the five characteristics of the Purāṇa viz., Sarga, Pratisarga, Vamśa, Manvantara and Vamśānucarita. I have accepted Kirfel's Purāṇa Pañcalakṣaṇa as the base and have dealt with these topics stage by stage till at last I come to Narasimha Purāṇa for giving the critical remarks. Similarly in the fourth chapter Purāṇic cosmography and cosmology have been taken up and it is followed by cosmography in the Narasimha Purāṇa. In the same process chapter V begins with the concept of Tīrtha and then a comparative study of tīrthas in the Narasimha Purāṇa and other Purāṇa texts has been attempted. In chapter VI I have tried to show the development of concept of Man-lion (Narasimha). Besides these chapter VII contains a sub-section on the prevalence of Narasimha cult in Ancient India.

I am deeply indebted to Dr. A.C. Swain, Professor and Head of the Department of Sanskrit, Utkal University, Bhubaneswar, Orissa now Director, Sri Jagannath Sanskrit University Puri for his valuable guidance and unstinted co-operation. Only because of his inspiration I took up the study of the Narasimha Purāṇa. In spite of his heavy pressing engagements, he took the trouble of going through my work at all the stages. I am really grateful to him for his fatherly affection and the keen interest which he has shown in my work.

I am greatly indebted to Prof. Dr. H.V. Stientencron, Tübingen University, West Germany who never fails to send

1. However, K.R. Van Kooij has made an intensive study of Kālikā Purāṇa and his dissertation appears under the title "Worship of the goddess according to the Kālikā Purāṇa." Part I & II. Leiden, 1972.



me the reference materials, which were difficult for me to procure here in India. Even on some occasions he has taken the trouble of providing me with xerox copies of out-of-print German books on Indology. I express my deep sense of gratitude to this renowned scholar who has been kind enough to write a Foreword to the work. Dr. R. N. Dandekar, former Director, CASS, University of Poona has obliged me through his valuable suggestions. I owe my indebtedness to him.

I am also indebted to Dr. H.H. Jha, Principal, Sadasiva Kendriya Sanskrit Vidyapitha, Puri, my revered teacher Shri S. Praharaja, Pt. Somanath Ratha and my brother Sgt. D.N. Jena who took the trouble of procuring rare reference books for me.

I wish to take this opportunity to express my grateful thanks to Dr. U.N. Dhal, Post-Graduate Department of Sanskrit, Utkal University, Bhubaneswar who has helped me in various ways. I also put on record my sincere thanks to all those research scholars, and research assistants of this department for ungrudgingly lending their co-operation in my work.

I thank the University Grants Commission for awarding me a three-year Teacher Fellowship for completing the work. I am also thankful to the authorities of American Institute of Indian Studies, Varanasi for providing me with photocopies of some Vyāla figures.

Rāmanaumī 1987

Siddheswar Jena



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Siddhanta Jana

Varanasi 1987



## ABBREVIATIONS

A B.O.R.I	—Annals of the Bhandarkar Oriental Research Institute.
A.I.H.T.	—Ancient Indian Historical Tradition by F.E. Pargiter.
A.I.K.T.	—All India Kashiraj Trust, Varanasi.
A.P.	—Agni Purāṇa.
A.S.R.	—Archeological Survey of India, Annual Report.
A.S.S.	—Anandasrama Sanskrit Series
A.V.	—Atharvaved 1 Samhitā.
B.D.	—Bṛhaddevatā of Śaunaka.
Bd.P.	—Brahmāṇḍa Purāṇa.
Bh.G.	—Bhagavad Gītā.
Bhāg.P.	—Bhāgavata Purāṇa.
B.O.R.I.	—Bhandarkar Oriental Research Institute.
Br.Ār.Up.	—Bṛhadāraṇyaka Upaniṣad.
Br.P.	—Brahma Purāṇa.
Bhav.P.	—Bhaviṣya Purāṇa.
Br. Vai.P.	—Brahma-Vaivarta Purāṇa.
C.I.I.	—Corpus Inscriptionum Indicarum.
Ch Up.	—Chāndogya Upaniṣad.
Cr.Edn.	—Critical Edition.
D.Bh.P.	—Devī-Bhāgavata Purāṇa.
E R E.	—Encyclopaedia of Religion and Ethics.
G.B.	—Gopatha Brāhmaṇa
G.P.	—Garuḍa Purāṇa
G.P.Edn.	—Gītā Press Edition, Gorakhpur
H.D.	—History of Dharmaśāstra by P.V. Kane
H.I.L.	—History of Indian Literature by M. Winternitz.
H.O.S.	—Harvard Oriental Series
H.V.	—Harivamśa
J.A.O.S.	—Journal of American Oriental Society



- J.B.R.A.S. —Journal of the Bombay Branch of Royal Asiatic Society.
- K.K. —Kṛtya Kalpataru
- K.P. —Kūrma Purāṇa
- L.P. —Liṅga Purāṇa
- Mār. P. —Mārkaṇḍeya Purāṇa
- Mbh. —Mahābhārata
- M.P. —Matsya Purāṇa
- Nar.P. —Narasimha Purāṇa
- Nār. P. —Nārādīya Purāṇa
- N.M. —Nītimanjari of Dyādviveda
- N.S.P. —Nirṇaya Sāgar Press. Bombay
- Rām. —Rāmāyaṇa
- R.V. —Ṛgveda Samhitā
- S.B. —Śatapatha Brāhmaṇa
- S.B.E. —Sacred Books of the East
- Sām P. —Sām̐ba Purāṇa.
- Sk. P. —Skanda Purāṇa.
- S.P. —Śiva Purāṇa
- S.V. —Sāmaveda Samhitā
- T.A. —Taittirīya Āraṇyaka
- T.S. —Taittirīya Samhitā
- Vām.P. —Vāmana Purāṇa
- Var. P. —Varāha Purāṇa
- V.S. —Vājasaneyi Samhitā
- Venk.P.Edn. —Venkateśvara Press Edition
- Viṣṇudh. P. —Viṣṇudharmottara Purāṇa



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## CHAPTER I

### INTRODUCTION

Tradition says, there are eighteen Mahāpurāṇas\*. The list of the Mahāpurāṇas is given in the Purāṇa-texts such as Viṣṇu, Mārkaṇḍeya, Varāha, Bhaviṣya, Padma, Brahmavai-varta, Bhāgavata, Matsya, Agni, Nāradiya, Skanda. Kūrma, Liṅga, Śiva and so on. As regards these 18 names there is some inconsistency. The Matsya (53.11-56), Agni (272.1-23), Nāradiya (I.92.26-28, I.92.30-Ch.109) and Skanda (VII Prabhāsakhaṇḍa I.2.28-77) take Vāyu as one of the eighteen Mahāpurāṇas whereas most other texts like Viṣṇu (III.6.19-24), Mārkaṇḍeya (137.8-11—Venk. Edn. 134.8-15), Varāha (111.69-72), Bhaviṣya (I. Brahmaparvan I.61-64), Padma (A.S.S.I. Ādikhaṇḍa 62.2-7, IV Pātālakhaṇḍa 111.90-94, VI Uttarakhaṇḍa 219.25-27, VI. 263.77-81), Brahmavai-varta (IV. 133.11-21), Bhāgavata (XII.7.23-24, 13.4-8), Kūrma (I.1.13-15), Skanda (VII.1.2.5-7), Liṅga (I.39.61-64) and Śiva [V. Umā-samhitā 44.119-122, 125-135, VII. Vāyaviya Samhitā (1). 1.43-45) substitute Śiva Purāṇa for Vāyu.<sup>1</sup> Garuḍa (I.215.

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\*All Mahā-Purāṇas now published by Nag Publishers, Delhi.

1. A.S. Gupta classifies the older Purāṇic list of the Purāṇas (i.e., of the Mahāpurāṇas) into the following four groups :

#### Group I

- (1) Viṣṇu III.6.19-24, (2) Mārka. P. 137.8-11=Venk. Edn., 134.8-15, (3) Var. P. 111.69-72. (4) Bhav. P. I (Brahmaparvan) I.61-64, (5) Padma (A.S.S.) I Ādikhaṇḍa 62.2-7, (6) Br. Vai. P. IV.133.11-21, (7) Bhāg. P.XII.13.4-8 (8) Matsya 53.11-56, (9) Agni 272.1-23, (10) Nār. P.



Cont'd.

I.92.26-28, (11) Sk.P.VII, (Prabhāsakhaṇḍa) I.2.28-77.

This group follows the Viṣṇu P. order of the names of the Mahāpurāṇas. Of these, the latter four texts enumerate Vāyu as the fourth in the list of Mahāpurāṇas whereas the former seven texts take Śiva in place of Vāyu.

### Group II

- (1) Kūrma I.1.13-15, (2) Padma (A.S.S.), VI. (Uttarakhaṇḍa) 219.25-27, (3) Sk. P. VII (Prabhāsa Kh.) I.2 5-7, (4) Saura Purāṇa (A.S.S.) 9.6-12.

This group follows the Kūrma P. order. The only difference is that in Kūrma both Mārkaṇḍeya and Agni respectively occupy the 8th and 9th position, whereas in Saura, Agni occupies the 8th position and Mārkaṇḍeya the 9th position. Besides Saura Purāṇa mentions Vāyu in place of Śiva of other three texts of this group.

### Group III

- (1) Liṅga I.39.61-64, (2) Śiva V. Umāsamhitā 44.119-122.

This group follows the Liṅga P. order.

### Group IV

- (1) Bhāg. P. XII.7.23-24, (2) Padma (A.S.S.) IV. (Pātāla-kh.) 111.90-94, (3) Padma (A.S.S.) VI (Uttara-kh.) 263.77-81. (4) D.Bh.P.I.3.2-12.

Each Purāṇa of this group has its own order which does not conform to any of the first three groups. Besides the latter text Devī-Bhāgavata enumerates Vāyu in place of Śiva of other three texts. (See Introduction to Vāmana Purāṇa AIKT. p. XXIX, Introduction to Kūrma Purāṇa AIKT pp. ii-iii : Cf. introduction to Varāha Purāṇa, AIKT. pp. 8-9.

However, the order of the Purāṇas as given in the Viṣṇu Purāṇa list has been accepted as the standard one, the number of a particular Purāṇa given in this order is often corroborated by that Purāṇa itself.—



15-20), Vāyu (II.42.1-11), Bhaviṣya (III.3.28.10-14), Brhad dharma Purāṇa (I.25.20-22) and Ekāmra (I.18-20<sup>a</sup>)<sup>1</sup> where some major Purāṇas are found to be omitted<sup>2</sup> do not maintain any consistency among themselves. In course of enumerating the 18 Mahāpurāṇas the Saura Purāṇa (9.6-12) ignores Śiva, puts Vāyu as the fourth in order. The Devī-Bhāgavata (I.3.2-12) contains a verse naming the 18 Purāṇas by their first letter in which it includes Vāyu and drops Śiva Purāṇa<sup>3</sup>. In order to accommodate these conflicting views Pargiter takes their number to be 19 by including both the Śiva and the Vāyu.<sup>4</sup> Farquhar further increases the number to twenty by including the Harivaṃśa in addition.<sup>5</sup> But there is no support from any source for increasing the traditional number of the Purāṇas. Scholars like A.D. Pusalker, Kane and Baladeva Upadhyaya are unanimous on the point that it is the Vāyu which is entitled to be regarded as one of the 18 principal Purāṇas and not the Śiva Purāṇa.<sup>6</sup> As pointed out by A.S. Gupta, "Vāyaviya

Cont'd.

A.S. Gupta, "Purāṇa and their referencing"—Purāṇa VII. 2. July 1965, p. 340.

1. Hazra, Studies in the Upapurāṇas Vol. I, p. 13 Foot-note 21-22.
2. GP.I.215.15-20 omits Vāmana, Vāyu II.42.1-11 omits Agni, Liṅga and Viṣṇu and takes Ādika Purāṇa in addition, Bhav. P. III.3.28.10-14 omits Nāradyā and Br. Vaivarta and Ekāmra (I.18-20<sup>a</sup>), Garuḍa and Nāradyā.
3. D. Bh. P.I.3.2.
4. ERE. X., p. 448.
5. J. N. Farquhar, An outline of the Religious Literature of India, p. 139.
6. A. D. Pusalker, Studies in Epics and Purāṇas of India, Ch. 3, pp. 68-77.  
P. V. Kane, H.D., Vol. V., Part-II, p. 830.

Baladeva Upadhyaya, Purāṇa Vimarsa, Ch. 3, pp.



and Śaiva were the two names of the same Purāṇa . . . . It was called Vāyaviya because it was originally spoken by Vāyu and also Śaiva<sup>1</sup>(or Śiva Purāṇa) because it mainly dealt with the subject of devotion to Śiva. So from the point of view of the original speaker it was called Vāyaviya and from the point of its subject matter it was called Śaiva.”<sup>1</sup> Skanda Purāṇa V. Avantīkhaṇḍa III. Revākhaṇḍa Ch. 1.33 supports this view.<sup>2</sup> However, the names of 18 principal Purāṇas are as follows :—Brahma, Padma, Viṣṇu, Vāyu, Bhāgavata, Nāradiya, Mārkaṇḍeya, Agni, Bhaviṣya, Brahmavaivarta, Liṅga, Varāha, Skanda, Vāmana, Kūrma, Matsya, Garuḍa and Brahmāṇḍa.

Hazra states, “Following the tradition of the Mahā-purāṇas, orthodox opinion tries to limit the number of the Upa-purāṇas rigidly to ‘eighteen’.<sup>3</sup> The Kūrma (I.1.17-20), Garuḍa (I.215-17-20), Matsya (53.58-62), Saura (9.13-14), Padma (A.S.S. IV Pātāla-kh. Ch. III.95-98), Devī-Bhāgavata (I.3.12-16), Bṛhad dharma (I.25.23-26), Skanda (V.III. Revākhaṇḍa I.46-52, VII. Prabhāsakhaṇḍa 1.2.11-15, 79-83) and Ekāmra (I.20<sup>b</sup>-23)<sup>4</sup> furnish the list of Upa-purāṇas, but we do not notice any agreement in these various lists. Purāṇa-texts like Bhaviṣya (III.3.28.10-14) and Ekāmra (I.18-20<sup>a</sup>)<sup>5</sup> include Narasimha Purāṇa in the list of Mahā-purāṇas, but this inclusion does not carry much weight since the majority of texts like Kūrma, Garuḍa, Matsya, Padma Skanda (V.III.1.46-52 : VII.I.2.11-15 ; 79-83) Devī-Bhāgavata and Bṛhad dharma refer to Narasimha as an Up-purāṇa.

1. Introduction to Varāha Purāṇa, AIKT, p. 7.

2. Sk. P. V. Avantī-kh. III  
Revāk. 1.33.

3. Hazra, Studies in the Upa-purāṇas, Vol. I, p. 2.

4. Ibid., p. 13 : Ekāmra 20<sup>b</sup>-23 mentions Bṛhan-nārasimha as an Upa-purāṇa.

5. See Hazra, Studies in the Upa-purāṇas, Vol. I, p. 13, Footnote 21-22.



The Narasimha Purāṇa consists of 68 chapters. At present we find two editions of this text : (1) Narasimha Purāṇa, Gopal Narayen & Co. Publishers 1911 and Narasimha Purāṇa (Text with Hindi Translation), Gītā Press, Gorakhpur Kalyāṇa Journal 45th year No. 1 and (2). Out of its 68 chapters first five chapters are devoted to the description of Sarga, Pratisarga and Vamśa ; Manvantara (Ch. 23), Vamśānucarita (Chs. 21-22, 26-27, 29), cosmography (Ch. 30) and account of *tīrtha* (Chs. 65-67) cover 10 chapters. Incarnations of Viṣṇu viz., Matsya, Kūrma, Varāha, Narasimha, Vāmana, Paraśurāma, Rāma, Balarāma, Kṛṣṇa and Kalkin are narrated in 18 chapters (Chs. 36-54. 1-6). There are fourteen different legends in Narasimha Purāṇa and they cover 20 chapters in all. Duty and conduct of four castes and four *āśramas* including the essence of Yoga are depicted in 5 chapters (Chs. 57-61). Besides Ch. 15 narrates the tree of '*saṃsāra*', Ch. 17 describes the efficacy of reciting the '*aṣṭākṣaramantra*', (*Om namo Nārāyaṇāya*), Ch. 35 deals with the procedure of performing hundred-thousand sacrifice (*lakṣahomo*) and ten million sacrifice (*koṭihoma*), Ch. 54 the characteristic features of Kali age and Ch. 68 speaks of the results of reading and reciting the Narasimha Purāṇa. The rest 5 chapters (Chs. 16, 32, 34, 56, 62) are exclusively devoted to installation of Viṣṇu image or methods of worship of Viṣṇu-Narasimha.

In its entirety the Narasimha-Purāṇa is not composed in verse. A few chapters and extracts written in simple prose are the following :—Narasimha Purāṇa Ch. 18.7-23 (birth of Aśvins) ; Ch. 20.1-8 (origin of Maruts) Ch. 21.4-15 (names of the kings of the Solar race) ; Ch. 22.2-13 (names of the kings of Lunar race) ; Ch. 23.1-36 (Manvantaras) Ch. 26.1.2, 4-12 (account of the kings of the Solar race) Ch. 27.1-16, Ch. 29.1-12 (account of the kings of the Lunar race) Ch. 30.2-4, 6-9, 11-13, 15-16 (cosmography) ; Ch. 31.90 (Legend of Dhruva) ; 52.25-31 (extracts from Dūtāṅgada).

The Narasimha Purāṇa, as we have it now is not an original and independent work. Borrowing from other



ancient texts is a general feature with Purāṇas. And our Narasimha is no exception to it. A careful examination of Narasimha text shows that it is more of the nature of a compilation. (Vide Appendix Narasimha Purāṇa : Parallel texts of other Purāṇas and Sanskrit texts).

Like the other Purāṇic works, the Narasimha Purāṇa also tries to prove its great sanctity and high antiquity by tracing its descent from Brahmā. In days of yore it is Brahmā who spoke out this Purāṇa to the sages like Bhṛgu, Marici and others. Then it was Mārkaṇḍeya who inherited this from Bhṛgu. Third in succession was Sahasrāṇika, the king of Nāga race who listened to this text from Mārkaṇḍeya. Blessed by Lord Narasimha the revered sage Vyāsa inherited it from Sahasrāṇika. And finally Sūta Lomahaṛṣaṇa narrates it to the sages after hearing the same from Vyāsa (Nar. P. Ch. 67.19-22).

From the contents of the Narasimha Purāṇa as it is available to us, it is clear that this Purāṇa is meant exclusively for the glorification of Narasimha. This Narasimha identified with one of the forms of Nārāyaṇa (or Viṣṇu)<sup>1</sup> is not only called Nārāyaṇa, but also Viṣṇu, Kṛṣṇa, Ananta, Govinda, Gopati, Janārdana (Nar.P. Ch. 7.36-38), Vāsudeva, Dāmodara, Mādhava, Keśava, Hṛṣikeśa and so on (Nar. P. Ch. 7.63-70). So Narasimha, though a form of Viṣṇu or Nārāyaṇa is himself the principal god. It is this supreme deity Nārāyaṇa who takes the forms of Brahmā and Rudra for the sake of creation and destruction respectively, and for the work of preservation he takes the forms of Rāma, Narasimha, Viṣṇu etc. (Nar. P. Ch. 1.31, Ch. 1.66-67, 2 1, 39.19-*Viṣṇuḥ pati jagat sarvam evambhūto yuge yuge*). In creation he takes to *māyā* (*māyām adhiṣṭhāya sṛjaty Anantaḥ* 3.29). Though in this Purāṇa Nārāyaṇa (or Viṣṇu) is described as four-armed, yellow-robed, having a complexion like that of a cloud and holding conch, mace, lotus and discus in his hands, he is identified with Brahman of Vedānta and Puruṣa of Sāṃkhya.<sup>2</sup>

1. Nar. P. Ch. 1.31 ; 1.65-66.

2. Nar. P. Ch. 1.38-40 ; 3.12-13 ; 16.35 ; 64.61-64.



## CHAPTER II

### DATE OF THE NARASIMHA PURĀṆA

In his "Studies in the Ūpa-purāṇas" Vol. I Dr. R.C. Hazra analyses the Nārasimha Purāṇa and discusses its date. In addition to the published text (Bombay, 2nd edition, 1911) he utilises a number of manuscripts of this text.

For fixing a date of this Purāṇa, Hazra takes into account the contents of the text, its indebtedness to some other texts, its citation in Smṛti-nibandhas and reference to this work by Alberuni. He holds it to be one of the oldest and most important of the extant Vaiṣṇava Purāṇas (pp. 219, 235).

Though in Ch. 36 of the Nārasimha Purāṇa Mārkaṇḍeya promises to speak about the eleven incarnations of Viṣṇu viz., Matsya, Kūrma, Vārāha, Nārasimha, Vāmana, Paraśurāma, Rāma, Balarāma, Kṛṣṇa, Buddha and Kalkin, in the following chapters (Chs. 37-57) he gives an account of ten incarnations except that of Buddha. So Prof. Hazra thinks, the only line "*kalau prāpte yathā Buddhō bhavet nārāyaṇaḥ prabhuḥ*" (Nārasimha Purāṇa Ch. 36.9<sup>a</sup>) is definitely spurious. As pointed out by Hazra (Studies in Ūpa-purāṇas Vol. I, p. 239) this line does not occur in most of the manuscripts of the Nārasimha Purāṇa. The Nārasimha Purāṇa knows the group of the ten incarnations of Viṣṇu but is quite ignorant of the Buddha incarnation. Buddha came to be regarded as an incarnation of Viṣṇu towards 500 A.D. : so the date of Nārasimha Purāṇa is to be placed not later than 500 A.D.

But this view is not tenable. As pointed out by Kane (H.D. Vol. V part II p. 879 ff) it never occurred to Prof.



Hazra that sectarian zeal of a bigoted Vaiṣṇava might have never cared to give the life of Buddha who was not concerned with (but was antagonistic to) the *varṇa* system and the Vedas or might have omitted the story of the life of Buddha even if it occurred in the manuscript from which he copied." Therefore, Kane thinks that Narasimha Ch.36.9<sup>a</sup> is a genuine verse and enumerates Buddha as an 'avatāra' following the universal belief held in India at least from 9th or 10th century A.D.

In giving a different interpretation of this verse (Ch. 36.9) Kane<sup>1</sup> say that excluding Buddha it is the stories of ten incarnations that lead a devotee to Viṣṇu. Through the adoration of any one of these ten incarnations a devotee may attain the Lord, but no orthodox work would ever recommend the worship of Lord Buddha. Therefore, he concludes that the story of Buddha's life has not been given at all or is purposely omitted.

Narasimha Purāṇa Ch.57.8— Ch. 61 have textual similarities with Hārīta—Saṃhitā or Laghu—Hārīta—Smṛti.<sup>2</sup> In

1. H.D. Vol. V, Part II, p. 879.
2. Hazra refers to Hārīta-Saṃhitā in Unaviṃsati Saṃhitā edited by Pañcāṇṇa Tarkaratna and Laghu-Hārīta-Smṛti in Dharmasāstra-Saṃgraha (vol. I, p. 172 ff.) edited by Jivananda Vidyasagara. But those texts are not with us; we refer to Hārīta-Saṃhitā (Text with English Translation) edited by M. N. Dutt, Calcutta 1906 and Laghu-Hārīta-Smṛti, Dharmasāstra Saṃgraha Vol. I, pp. 148-161 edited by Bachaspati Upadhyaya, New Delhi 1982. And both these Hārīta-Saṃhitā and Laghu-Hārīta-Smṛti are textually the same. But A.S.S. has a Laghu-Hārīta-Smṛti consisting of 117 verses and it is different from the Laghu-Hārīta-Smṛti of Jivananda or the Laghu-Hārīta-Smṛti that appears in Dharmasāstra Saṃgraha of Bachaspati Upadhyaya. To quote Kane (H.D. Vol. I, Part I, p. 134). Ānandāsrama



p. 260 Prof. Hazra raises a question as to whether it is the Hārīta-Saṃhitā or Laghu-Hārīta-Smṛti which is incorporated in the present Nārasiṃha Purāṇa Chs. 57-61 or these chapters of the Nārasiṃha Purāṇa are given the character of an independent Smṛti work under the title 'Hārīta--Saṃhitā' or 'Laghu-Hārīta-Smṛti'. In his argument Hazra supports the latter view on the ground that none of the quotations, made in their works by Visvarūpa, Aparārka, Bhavadeva, Jimūtavāhana, Devanabhaṭṭa and Aniruddhabhaṭṭa from Hārīta, Vṛddha-Hārīta, Laghu-Hārīta, Bṛhaddhārīta and Svalpa-Hārīta is to be met with in the so called Hārīta-Saṃhitā or Laghu-Hārīta-Smṛti. Besides, some of the quotations made by Aparārka from Nārasiṃha Purāṇa are traceable in Hārīta-Saṃhitā or Laghu-Hārīta-Smṛti (vide Aparārka's commentary on Yājñavalkya Smṛti pp. 79, 125, 153, 189, 965=Hārīta Saṃhitā 3.12; 4. 18-20; 4. 60-61; 4. 71, 72<sup>a</sup> and 73<sup>a</sup>; 6. 11<sup>b</sup>-22). These show that the chapters now known as Hārīta-Saṃhitā or Laghu-Hārīta-Smṛti—Originally belonged to Nārasiṃha Purāṇa (vide Hazra, Studies in Upa-Purāṇas Vol. 1, p. 262).

But this view cannot be maintained. By various Dharmasūtrakāras Hārīta is often quoted as an authority. About the antiquity of this Smṛti named after him (Hārīta-Saṃhitā or Laghu-Hārīta Smṛti) it is believed that Hārīta originally wrote his law-treatise in prose. But the work is not available now and the extant one seems to be a metrical abridgement of the same. By tradition the metrical work is regarded as an authentic treatise on duties in general. The work consists of 7 chapters and contains one hundred and ninety four verses. (In Jivananda's collection Laghu-Hārīta-Smṛti however contains 250 verses). We notice in the prefatory verses of this Smṛti-text that the sages request

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Cont'd.

Laghu-Hārīta-Smṛti deals with purification from various kinds of pollutions, 'prāyaścittas', rules about impurity on birth and death, Śrāddha and a few rules about inheritance, partition etc.



Hārīta to describe the duties of various castes and orders ; and accordingly on all these topics Hārīta gives his considered opinion. The style of this Smṛti is lucid ; and the expressions are clear and distinct. There is thorough discussion on the daily routine of the Brahmacārin, the gr̥hastha, the vānaprastha and the sannyāsin. And in conclusion the seventh chapter deals with the essence of 'yōga'.

Our Narasimha Purāṇa reproduces the entire Hārīta-Saṃhitā or Laghu-Hārīta-Smṛti without any change just to suit its own theme. When king Sahasrāṇika asks the sage Mārkaṇḍeya to speak to him on the duties of four castes and orders of life, Mārkaṇḍeya goes on narrating what Hārīta in days of yore had propounded before the assembly of sages.

The Purāṇas are always in the habit of incorporating Smṛti passages in their texts. Since the Smṛti-text of Hārīta was very popular because it dealt with all the different aspects like statecraft, daily conduct etc., it is quite possible that the Narasimha Purāṇa has not been able to overcome the Hārīta Smṛti. Therefore we are rather sure, the Narasimha Purāṇa has borrowed from the Smṛti-text of Hārīta which according to Kane contained verses long before the sixty century A.D. (H.D. Vol. I, part I, p. 136).

The Matsya Purāṇa Ch. 53.59-62 refers to four Upa-purāṇas namely Narasimha, Nandī, Sāmba and Āditya. It speaks of Narasimha Upa-purāṇa containing 18,000 verses (*tat cāṣṭādaśa-sāhasraṃ Nārasimham ihocyate* - Ch. 53.59). In his Nityācāra Pradīpa (B.1. Edition) Vol. I, p. 18 a later writer like Narasimha Vājaṇeyin patronised by the Gajapati king Mukundadeva of Orissa (1559-1568 A.D.) also says :— "*Prasiddha Nārasimhasya aṣṭādaśa sāhasrā saṃkhyā yadyapi nopalabhyate, kiñcit kāla kramāt luptam iti pratibhāti.*" Therefore it must be admitted that the present Narasimha Purāṇa is not the same old authentic text as referred to by Matsya or Vājaṇeyin. In 1030 A.D. in his



work Alberuni<sup>1</sup> refers to the *Narasimha* in the list of 18 *Purāṇas* mentioned by him, but because Alberuni is silent on the contents of *Narasimha Purāṇa* he refers to, it is difficult on our part to say as to the particular text he came across. It may be the old authentic text referred to by Matsya or it may be the text available at present. But we are sure on this point that by the 10th century A.D. *Narasimha Purāṇa* had attained wide popularity.

That there was an older text of *Narasimha* which was larger in extent than the edition available at present, is evident from the following observations :

In his *Caturvarga Cintāmaṇi*, *Vratākhaṇḍa* Ch. 18 (pp. 41-49) Hemādri gives a long extract of 173 metrical lines on *Narasimha-Caturdaśī Vrata* culled from the *Narasimha Purāṇa*. In this extract asked by Prahlāda as to how he became a devotee of the Lord, *Nṛsimha* (the Man-lion form of *Viṣṇu*) relates that in his previous birth Prahlāda was the youngest son of Brahmin *Suśarman* living in *Avantī* and was known by the name of *Vāsudeva*. Unlike his other brothers, addicted to drinking and debauchery *Vāsudeva* was in the habit of stealing gold just to satisfy his evil ends. Once with a prostitute — *Vilāsini* he had a quarrel for which without taking anything he had to keep awake for the whole night. It was a coincidence that the particular night he fasted, was the night of *Narasimha Caturdaśī*, and by virtue of the religious merit so acquired he was born as Prahlāda, dear to the Lord. Then requested by Prahlāda to give an account of the *vrata*, Lord *Nṛsimha* gives a detailed exposition of the procedure of (observing) *Nṛsimha-Caturdaśī-vrata*.

In absence of this anecdote in the present text, it must be conceded that some other ancient version of *Narasimha* was the source of Hemādri (1270 A.D.).



Lakṣmīdhara in his Kṛtya-Kalpataru (1125-1145 A.D.) many a time quotes from the Narasimha Purāṇa. Kṛtya Kalpataru I. Brahmacārīkāṇḍa quotes about 3 verses from Ch. 58 of Narasimha<sup>1</sup> whereas K.K. II. Gṛhasthakāṇḍa quotes only one verse from the same chapter.<sup>2</sup> The third kāṇḍa called Niyatakāla greatly borrows from Ch. 58 of this Purāṇa and the number of verses taken amounts to 37.<sup>3</sup> Besides the Niyatakālakāṇḍa (p. 451) quotes 2 verses from Narasimha Ch. 67 (verses 12-13). The Dānakāṇḍa of Kṛtya Kalpataru (pp. 269-271) quotes about 14 verses which are found in Narasimha Ch. 30.28-37<sup>a</sup>, 40-42 and 44.

The sixth part Vratākāṇḍa (pp. 84-87) quotes 20 verses from Narasimha Ch.25.2-21 whereas the same kāṇḍa

1. K. K.I. Brahmacārīkāṇḍa ācamana p. 127=Nar. P. Ch.58.74<sup>a</sup>. K. K. I. Brahmacārīkāṇḍa, anadhyāya p. 259=Nar. P. Ch. 58.109-110.
2. K. K. II Gṛhasthakāṇḍa śūdrakarmadharma-vṛttaya p. 273=Nar. P. Ch.58.11<sup>b</sup> & 13<sup>b</sup>.
3. K. K. III. Niyatakālakāṇḍa, dantadhāvana pp. 12-13 = Nar. p. Ch.58.46-52.  
K. K. III. Niyatakālakāṇḍa, prātaḥ snāna pp. 23-24 = Nar. P. Ch.58-59.  
K. K. III. Niyatakālakāṇḍa, prātaḥ snāna p. 78=Nar. P. Ch. 58.65-70.  
K. K. III. Niyatakālakāṇḍa, prātaḥ snāna pp. 83-84 = Nar. P. Ch. 58.72<sup>b</sup>-73.  
K. K. III. Niyatakālakāṇḍa, japavidhi p. 91=Nar. P. Ch.58.77, 85, 87-88.  
K. K. III. Niyatakālakāṇḍa, japavidhi p. 107=Nar. P. Ch.58.78<sup>b</sup>-82.  
K. K. III. Niyatakālakāṇḍa, japavidhi p. 109=Nar. P. Ch. 58.77, 85, 87-90.  
K. K. III. Niyatakālakāṇḍa, tarpaṇavidhi p. 140=Nar. p. Ch.58.91<sup>b</sup>-93.  
K. K. III. Niyatakālakāṇḍa, Vaiśvadevādi pañcayajña vidhi pp. 171-72=Nar. P. Ch.58.98-101.



borrowed only six verses from Narasimha Ch. 67.<sup>1</sup> The eighth part Tirthavivecanakāṇḍa (pp. 173 & 251) takes 60 verses from the present Narasimha Purāṇa, almost all of which are found in Ch. 65 (verses 2-30) and Ch. 66 (verses 1-9, 20-40, 44). And Mokṣakāṇḍa, part XIV of Kalpataru quotes some 49 verses which can be traced in the Narasimha Chs. 16, 58, 59, 60, 61 and 62.<sup>3</sup>

Besides Lakṣmīdhara also refers to some other extracts as culled from Narasimha Purāṇa viz., K. K. I (Brahmacārikāṇḍa) p. 259, III. (Niyatakālakāṇḍa), p. 24, p. 66 etc.<sup>3</sup> but these passages are not found there in the present edition of the text. This shows that both Hemādri and Lakṣmīdhara

1. K. K. VI Vratakāṇḍa, p. 3=Nar. P. Ch.67.9.  
 K. K. VI Vratakāṇḍa, p. 310=Nar. P. Ch. 67.7.  
 K. K. VI Vratakāṇḍa, p. 369=Nar. P. Ch.67.10-11.  
 K. K. VI Vratakāṇḍa, p. 389=Nar. P. Ch.67.5-6.
2. K. K. XIV Mokṣakāṇḍa, mokṣasvarūpam, p. 11=Nar. P. Ch.59.10.  
 K. K. XIV Mokṣakāṇḍa, yatyāśrama ; p. 32=Nar. P. Ch.58.36.  
 K. K. XIV Mokṣakāṇḍa, sannyaśavidhi, pp. 39-40=Nar. P. Ch. 60.2-11.  
 K. K. XIV Mokṣakāṇḍa, yatidharma, p.p. 60-61=Nar. P. Ch.60.12-17.  
 K. K. XIV Mokṣakāṇḍa, dhyeyasvarūpam, pp. 191-192 Nar. P. Ch. 16.11-27, 32.  
 K. K. XIV Mokṣakāṇḍa, dhyeyasvarūpam, p. 192=Nar. P. Ch.62.17.  
 K. K. XIV Mokṣakāṇḍa, dhveyasvarūpam, pp. 194-196=Nar. P. Ch. 61.3-13, 22.
3. K. K. I Brahmacārikāṇḍa, anadhyaya p. 259—  
 'nīyamānam śavam dr̥ṣṭvā mahīstham vā dvijottama'.  
 K. K. III. Niyatakālakāṇḍa, prātaḥsnāna p. 24—  
 'devakāryam tataḥ kṛtvā . . . . samācaret'.  
 K. K. III. Niyatakālakāṇḍa, prātaḥsnāna p. 66—  
 'nadyām śravatsu ca snāyāt . . . .



had a much longer version before them than the present *Purāṇa*.

*Narasimha Purāṇa* Ch. 64 deals with the anecdote of *Puṇḍarika*. On a comparison of this chapter with *Padma Purāṇa* VI. *Uttarakhaṇḍa* Ch. 80, we notice that these two chapters are almost identical (vide Appendix pp. 107-118). In fixing the date of *Padma*, *Uttarakhaṇḍa*, *Hazra* limits the composition of this text between 900 and 1500 A.D. (*Studies in the Purāṇic records* . . ., p. 126). Likewise *Narasimha* Ch. 31 describes the story of *Dhruva*, which is, to a great extent, textually the same with *Skanda*, IV. *Kāśikhaṇḍa* Chs. 19 and 20.99-102 (vide Appendix pp. 55-64). *Skanda*, *Kāśikhaṇḍa* adopts ornate poetic style and is full of *Śleṣa* and *Paṇisamkhyā* (24.8 ff). *Kane* is of opinion that *Skanda Purāṇa* is to be placed between 700—900 A.D.<sup>1</sup> On the basis of the close identity of these two stories with that of *Padma* or *Skanda*, is it possible to assume that the *Narasimha* borrows from *Padma* or *Skanda*? Is it not possible, the *Padma* or *Skanda* borrowed their respective anecdotes from the old authentic *Narasimha* where these anecdote might have been present? Or is it not possible that the small tracts like the anecdotes of *Satyavān-Sāvitṛī*, *Hariścandra-Saivyā* or *Dhruva* and *Puṇḍarika* were floating among the masses and the redactors of the *Purāṇas* in course of expanding and enlarging their texts found it very convenient to incorporate these short tracts in their works. Therefore it is not desirable to put much weight on the identity of the stories common to the different *Purāṇas*.

- *Tulasī*, the holy basil plant is held in high esteem by the Hindus. Its leaves are used for worshipping *Viṣṇu*, its twig is used as beads for counting the name of the lord. A devout Hindu usually accepts it as his pious duty to plant a *Tulasī* in the courtyard : everyday he offers lamp, incense etc. in its honour. Apart from this daily worship, it is



specially adored on the full-moon day of Kārtika known as 'Rāsa Purṇimā.

We do not come across any account of Tulasī plant in early Purāṇic texts, we notice Tulasī legend in Brahmavai-varta Purāṇa (Prakṛtikhanda 2.13-22), Devi-Bhāgavata (IX. Chs. 15-25) and Śiva Purāṇa (2.5.27-41) where Tulasī has been deified and its association with Vaiṣṇavism is a much later development. Since the printed Narasimha text (Ch. 34.19, 23)<sup>1</sup> speaks of utilising Tulasī plant in adoring Viṣṇu-Narasimha, it suggests a late date for this edition.<sup>2</sup>

Raghavan<sup>3</sup> draws the attention of scholars to some passages of Narasimha Purāṇa which have a bearing on its date. The date which he suggests greatly differs from the date fixed by Hazra. Raghavan takes into consideration Narasimha Ch. 52.23-32 where Rāma sends, Aṅgada, the son of Vālī as a last minute messenger to Rāṇa. These lines constitute the dialogues between Rāma and Lakṣmaṇa or Aṅgada; and they occur in the same sequence in the one-act-play called Dūtāṅgada of Subhāṭa. In the concluding verses 56 though Subhāṭa admits that he has utilised some verses of earlier poets, the connecting passages are his own composition. And we notice that the Narasimha Purāṇa Ch. 52.23-32 is a verbatim reproduction of the play Dūtāṅgada verses 4-10.<sup>4</sup> Even the Narasimha Purāṇa does not drop the stage direction given in the play.

The play Dūtāṅgada of Subhāṭa was written to be staged at the court of King Tribhuvanapāla Cālukya of Gujarat. He was successor of Bhīma II and his first known inscription is dated 1242 A.D. According to its own

1. Tulasīkaraviṛṣa.....(Nar. P. Ch. 34.19<sup>b</sup>)  
*Nīśhidraih pujayet yastu tulasībhiḥ samanvitam |*  
*Sarvāpāvinirmuktaḥ saravabhūṣaṇabhūṣitaḥ ||*

2. Kane, H.D. Vol. V Part II PP. 881-882 (Nar. P. Ch. 34.23)

3. Purāṇa Vol. XV. No. I, January 1973, pp. 143-145.

4. Vide Appendix pp. 72-73.



statement the play was staged on the occasion of the swing festival in honour of an image of Siva which had been installed earlier by king Kumārapāla. The festival has been calculated to have taken place on March 7, 1243 A.D.<sup>1</sup> Besides in his 'Kīrti-Kaumudī' (Canto I.24) Somesvara (1st half of 13th cent. A.D.) highly admires Subhaṭa for his happy and skillful combination of words (*Subhaṭena padany-asah*). So Narasimha Purāṇa cannot be earlier than 1243 A.D.

Thus we see that different chapters of Narasimha Purāṇa admit of different dates and from several considerations the present version of the text may be assigned to about the middle of the 13th Century A.D.



## CHAPTER III

MYTHS AND LEGENDS OF THE  
NARASIMHA PURĀṆA

There are fourteen different legends in the Narasimha Puraṇā. These legends may be classified under three distinct heads : (a) Vedic legends, (b) Devotional legends and (c) Legends glorifying 'varṇāśrama dharma' (duties peculiar to one's caste and āśrama).

(a) *Vedic legends*

- (1) Yama-Yamī saṁvāda
- (2) Birth of Agastya and Vasiṣṭha as sons of Mitra and Varuṇa
- (3) Birth of Aśvins
- (4) Origin of Maruts

(b) *Devotional legends*

- (1) Sage Mārkaṇḍeya's overcoming Death
- (2) Legend of Dhruva
- (3) Legend of Śukrācārya's regaining his eye-sight
- (4) Legend of Puṇḍarīka
- (5) Raivata-Jayadhvaj-Bahuroman story
- (6) Story of king Śāntanu's stepping across the 'nirmālya' of Narasimha
- (7) Indra's release from womanhood through the recitation of 'aṣṭākṣara mantra'

(c) *Legends glorifying 'varṇāśrama dharma' (duties peculiar to one's caste and āśrama)*

- (1) Story of Brahmacārin and the devoted house wife
- (2) Anāśramī myth

(3) *Episode of Ikṣvaku's life*



(a) *Vedic legends*

The Ṛgveda is the earliest scripture of India. It is the source of religion, the record of early faith and belief of Hindu people. Different myths and legends which we come across in later Purāṇa literature, are found in this earliest scripture in the most rudimentary form. In his 'Ṛgvedic legends through the ages' Hariyappa has shown how through the ages of Brāhmaṇas, Āraṇyakas, Upaniṣads and Epics the short pithy legends of Saramā, Śunaśśepa and Vasiṣṭha-Viśvāmitra have been transmitted from generation to generation till they become full-fledged in the Purāṇa texts. Four such legends relating to Narasimha have their root in the Vedic tradition.

(1) *Yama-Yamī samvāda*<sup>1</sup>

Vivasvat, the sun-god is blessed with two children—Yama and Yamī. Yama is the brother and Yamī is his sister younger to him. In the sweet home of Vivasvat both of them grow up, play as they like and go wherever they desire. In course of time they pass their adolescence period and step into youth. Unbearable is the agony of love ! Once it so happens that Yamī tormented by the pangs of love approaches Yama and requests him to take her as his wife. She argues as follows :—"A brother who does not want the company of his worthy sister is worthless. In absence of a spouse for the sister, a brother who does not come forward to be her spouse, should be regarded as a non-entity even though he is alive. The person who tramples over the passionate appeal of his sister is not a brother in the true sense of the term. There is no use if a brother accepts another girl as his spouse when in his very presence his own sister is tormented with love and passion."

Yama replies that it is something contemptible in the world. It is a sin ; the act of co-habitation with one's own sister is looked down upon as a great sin. No brother would



ever satisfy the carnal desire of a sister tormented by love ! This practice is found with animals, but it is not so in the human world.

Yamī argues that they have already been united in the womb of their mother and it is not sinful, so her union with Yama for the second time would never be unholy. Then in support of her point Yamī cites the example of demon Nirṛti who daily co-habitates with his own sister (*svasāraṃ Nirṛtī rakṣaḥ saṃgacchati ca nityaśaḥ*-12.21).

In refuting the argument of Yamī, Yama speaks of the conduct of the eminent people of the society as the ideal. In the tradition of Bhagavadgītā (3.21) Yama gives a fitting reply that whatever the high personages of society demonstrate by their actions, is to be followed by the common man. In this context the union of a brother and a sister is something very abhorring. Therefore she would do better by choosing some other partner.

But Yamī insists and implores again and again. Yama sticks to the path of righteousness, the ideal conduct of the elite and he never surrenders. In consequence he attains the status of divinity.

Yama-Yamī saṃvāda is referred to in RV.X.10.1-14, AV.18.1.1-16, SV.IV.5.9 (repeating the idea of RV.X.10.1). BD.6.31.154, Nirukta 11.34. N.M., pp. 296-298.

(2) *Birth of Agastya and Vasiṣṭha as sons of Mitra and Varuṇa*<sup>1</sup>

Prajāpati Dakṣa is the pre-eminent among the knowers of Vedic lore. He gives his thirteen daughters in marriage to sage kaśyapa. Aditi happens to be the eldest and most distinguished of them. Of her twelve sons known as twelve 'ādityas', the middle son Varuṇa, the guardian of quarters (Lokapāla) presides over the western horizon. In the west in the city 'Viśvāvati' situated on the peak of the lord of mountains (Śaileśa), Varuṇa has his abode and attended



upon by Gandharvas and heavenly damsels he protects all the worlds.

Once both Mitra and Varuṇa go to the sacred place Kurukṣetra and practise rigorous penance with bark and black antelope skin on their bodies. After their penance is over, in course of wandering in the forest region of Kurukṣetra they come to the lake 'Paundarīka' and they happen to meet the loveliest Urvaśī taking her bath in the company of other celestial maidens. At the sight of the matchless beauty of Urvaśī both the ādityas overtaken with passion emit the seminal fluid. By the time due to the curse of king Nimi the self of Vasiṣṭha gets separated from his body and takes refuge in the semen emitted by the two 'ādityas'. The seminal fluid falls scattered in three different places—lotus, land and the water. And Vasiṣṭha is born from the semen deposited in the lotus-flower, Agastya from the semen fallen on land and from the semen deposited in the water there is born a fish of shining appearance (*Jale matsyo mahādyutih—* 6.35).

Even though Vasiṣṭha is spoken of as one of the mind-born sons of Brahmā (Nar. P. Ch.5.18), thus he comes to be the son of both the 'ādityas'—Mitra and Varuṇa.

The legend of the birth of Agastya and Vasiṣṭha through Mitra and Varuṇa is referred to in RV.VII.33.9-14, AV.IV.29.3, Nirukta V.13; BD.V.143-155 : Sarvānukramaṇī I.166 ; Mbh. XIII.143.18<sup>a</sup> ; Vāyu 27.3-4<sup>a</sup> ; Bd.P. III.64.3-4<sup>b</sup> ; Viṣṇu IV.5.1-12 ; Bhāg. P.IX.13.1-13 ; D.Bh. P. VI.Chs. 14-15 ; M.P. Ch. 61, Ch.200 ; Viṣṇudh Part I.117 and Padma I Sṛṣṭikhaṇḍa Ch.22.

### (3) Birth of Aśvins<sup>1</sup>

The illustrious sun-god is the consort of Saṃjñā, the daughter of Tvaṣṭṛ. The young lady Saṃjñā endowed with beauty and charm does not have a happy time with her lord because she is unable to bear with his scorching rays. She approaches her father, Tvaṣṭṛ advises her to return to her husband—the sun-god. Not only that Tvaṣṭṛ also assures



Samjñā to trim down the hot rays of the sun-god within a few days.

Samjñā comes back and passes her days in the company of the sun-god. From their union are born two sons—Manu and Yama and a daughter—Yamī. Further unable to bear with the scorching rays, Samjñā produces a replica from her body—Chāyā and appoints her as a substitute in her place. She herself starts for Uttarakuru where she wanders about in the form of a mare.

The sun-god fails to differentiate between Chāyā and Samjñā, he begets on the former three children—Manu, Śanaīścara and Tapatī. As is natural with a co-wife, Chāyā in course of time neglects the children of Samjñā and pays greater care and attention to her own children. Yama brings this point to the notice of his father. The sun-god advises Chāyā to mete out equal treatment to all her children. But when Chāyā is once again detected to be more affectionate to her children, both Yama and Yamī behave badly towards her. At this Chāyā curses both Yama and Yamī to the effect that Yama would become the king of the dead (*pretarāja*) and Yamī would turn into a river. In a fit of rage the sun-god too imprecates curse upon Śanaīścara and Tapatī—both the children of Chāyā.

Then the sun-god sits in meditation and through meditation he comes to know of his wife wandering about in Uttarakuru in the the form of a mare. Instantly the sun-god assumes the form of a horse and proceeds to Uttarakuru to be united with his wife. Their union results in the birth of the twin Aśvins; Prajāpati in person comes to the place, confers upon them the right to divinity, a principal share in the sacrifice and the status of physician of gods.

Then both the sun-god and Samjñā assume their original form. As per his word Viśvakarman too approaches the sun-god and in his honour he sings aloud an eulogy consisting of his one hundred and eight names. Propitiated with his hymns of praise the sun-god permits Tvaṣṭi to put him



on the lathe and grind off his excessive rays. Tvaṣṭi does accordingly and since then the sun-god appears to be cool and soothing for Saṃjñā. It is only for Viśvakarman that in the solar orb Saṃjñā has a happy and blessed life.

The legend of birth of Aśvins is found in RV.X.17.1-2 ; AV. 18.1.53, 18.2.33 ; BD 6.33-7.1-7 ; Nirukta XII.10-11 ; N.M. pp.73-74, 298-299 ; Mbh. I.60.33-34 ; Vāyu II. Uttarārddha, Ch. 22.32-87 ; Bd. P. II. Madhyabhāga, Ch. 59.33-86 ; Viṣṇu P. III. 2.2-12 ; M.P. Ch. II.1-39, Padma P.I. Sṛṣṭikhaṇḍa Ch. 8. 37-74 ; Bhāg. P.VI.6.40 ; Viṣṇudh. I.Ch. 106.61-91 ; S.P.V. Ch. 35 ; Mārka. P. Chs. 77-78, Chs. 106-108 ; Br. P. Ch. 6, Ch. 89 ; Var. P. Ch. 20 ; Bhav. P. I. Brahma Parvan, Ch. 47.1-44, Ch.79 ; IV. Ch. 18 ; Sk. P.IV. Kāśīkhaṇḍa Ch. 17 ; V. Avantīkhaṇḍa I Ch.67 ; VII. Prabhāsakhaṇḍa, Ch. 11.68-225 and Sām. P. Chs. 10-11.

#### (4) *Origin of Maruts*<sup>1</sup>

Diti happens to be the wife of the sage Kaśyapa. In days of yore the sons of Diti are put to death by the gods with Indra as their leader. Then desirous of a son who would defeat Indra in the battle, Diti propitiates her husband—the revered sage Kaśyapa.

In course of time pleased with her rigorous austerities, Kaśyapa impregnates Diti and advises her that in a pure and holy state if she bears the foetus for a hundred years, she would have a son more mighty and powerful than Indra. And accordingly Diti leads an austere life.

Aware of this evil intention of Diti Indra comes down from heaven and in the guise of an old Brahmin he begins to serve Diti. Indra is always alert and watchful to set at naught the purpose of Diti. Once it so happens that without washing her feet Diti falls asleep. Finding it as the most opportune moment, with his thunderbolt Indra enters her womb and cuts the foetus into seven pieces. When the foetus starts weeping, Indra asks it “not to weep” and he



again divides each of them into seven pieces. These forty nine pieces remain all alive and they are known as forty nine Maruts since in the beginning Lord Indra has addressed them with the words *mā rodiḥ* (don't weep). These Maruts enjoy the status of divinities and they become the associates of Indra, the Lord of heaven.

The legend of origin of Maruts is found in Rām.I. Bālakāṇḍa Ch. 45-46.1-10 ; Mbh. V. Udyogparvan, 108.8 ; HV. J. Harivaṃsaparvan 3.97-109; Vāyu II.6.86-135 ; Bd.P. II.3.5.45-106 ; Viṣṇudh I. 127.1-32 ; A.P. 19.19<sup>b</sup>-21 ; Viṣṇu I. 21.30-41 ; S.P.V. Umāśabṛitā Ch. 33.4-15 ; Br. P. Ch.3. 110-122 ; Ch. 124 ; M.P. 6.47-7.1-65 ; Vām. P.45.18-46.76 ; Padma I.7.1-67, II.26.1-32 ; Bhāg. P. VI.18.19-78 ; D.Bh.P. IV.3.21-55 ; Sk. P. I(—) 14.30-45, VI. Nāgarakhaṇḍa 22.1-37 and Bhav. IV. Ch. 17.1-15.

#### (b) Devotional legends

Purāṇas lay great emphasis on 'bhakti'. The word 'bhakti' is derived from the Sanskrit root 'bhaj' meaning to serve and it turns into an abstract noun by the addition of the termination 'ktin'.<sup>1</sup> Thus the grammatical meaning of 'bhakti' is service. But normally bhakti implies loving faith and devotion to God.

In RV. I.1.7, IV. 17.17 and VII.86.7-8 one can trace out reference to bhakti. It is patently expressed in Śvetā śvataropaniṣad (6.23)<sup>2</sup>, though there is suggestion of it Kaṭha and Brhadāraṇyaka.<sup>3</sup>

This 'bhakti' has been classified in various ways in the Purāṇas. The Padma (A.S.S. VI. Uttarakhaṇḍa Ch. 126. 5-11) and the Devī-Bhāgavata (VII. 37.1-45) divide 'bhakti' into three classes such as 'sāttvikī', 'rājasī' and 'tāmasī'. Further Padma gives different classifications of bhakti when it speaks of it as laukikī (common), vaidikī (laid down by the Veda) and ādhyātmikī (philosophical) or mānasī, vācikī

1. bhaj sevāyām.

2. Śvetāśvataropaniṣad 6.23.

3. Kaṭhopaniṣad 2.20 ; Br. Ār. Up. 2.4.5.



(mental) and kāyikī (done with the body such as vratas, fasts etc.).<sup>1</sup> The Brahmāṇḍa II. Madhyabhāga III. Upodghātapada 34.38-41 classifies 'bhakti' into three types such as higher (uttamā), mediocre (madhyamā) and lower (kaniṣṭhā). In Garuda I. Ch. 219.1-22 we come across eight types of 'bhakti' (bhaktir' aṣṭavidhāhyeṣā) whereas Bhāgavata (VII.5.23) gives nine varieties : sravaṇa (hearing about Lord Viṣṇu), kīrtana (repeating His name), smaraṇa (remembering Him), pādasevana (adoring the feet of the image of Lord), arcana (offering worship), vandana (paying homage), dāsya (treating oneself as the slave of the Lord), sakhya (treating Him as a friend) and ātma-nivedana (self-surrender to the Lord).<sup>2</sup>

It is the Nāradya Purāṇa (I.Ch.15.138-151) which divides bhakti into ten types : (1) Tāmasī-bhakti-adhamā, (2) Tāmasī-bhakti-madhyamā, (3) Tāmasī-bhakti-uttamā, (4) Rājasī-bhakti-adhamā, (5) Rājasī-bhakti-madhyamā, (6) Rājasī-bhakti-uttamā, (7) Sāttvikī-bhakti-adhamā, (8) Sāttvikī-bhakti-madhyamā, (9) Sāttvikī-bhakti-uttamā

1. Padma (Mor. Edn.) I. Sṛṣṭikhaṇḍa 15.164-186 (=Padma A.S.S. V. Sṛṣṭikhaṇḍa 15.164-188), Padma (Mor. Edn.) V. Pātālakhaṇḍa 85.4-32 (=Padma. A.S.S. IV. Pātālakhaṇḍa 85.4-24).

2. Besides in the Bhāgavata text there is reference to three-fold devotion (II.1.5), four-fold devotion (I.2.14), five-fold devotion (X.86.46); six-fold devotion (X.10.38) and seven-fold devotion (III.27.21-23). It also makes a mention of ten types of 'bhakti' (II.3.19-24), eleven types of 'bhakti' (IX.4.18-20), twelve types of 'bhakti' (VII.7.30-36), thirteen types of 'bhakti' (XI.29.9-16), fifteen types of 'bhakti' (XI.19.20-23), eighteen types of 'bhakti' (III.27.6-11), nineteen types of 'bhakti' (IV.22.22-25), twenty types of 'bhakti' (III.29.15-19), twenty four types of 'bhakti' (XI.11.34-41), twenty five types of 'bhakti' (III.28.2-7), twenty six types of 'bhakti' (V.5.10-13) thirty types of 'bhakti' (VII.11.8-12) and thirty six types of 'bhakti' (XI.3.23-31).



and (10) Bhakti-uttamottamā.<sup>1</sup>

According to Nārada-bhakti-sutra (83) 'bhakti' is eleven-fold : guṇamāhātmyāsakti (love for the glorious qualities of the Lord), rūpasakti (love for His enchanting beauty), pūjāsakti (love of adoration), smaraṇāsakti (love of constant remembrance), dāsyāsakti (love of service to the Lord), sakhyāsakti (love for friendship with the Lord), vātsalyāsakti (love of Lord as a son), Kāntāsakti (love for the Lord as that of a wife for her husband), ātmanivedanāsakti (love of self-surrender), tanmayatāsakti (love of complete absorption in the Lord) and paramovirahāsakti (love for the sorrow and grief in separation).

It is in the Bhagavadgītā viṣṇu Purāṇa and Bhāgavata Purāṇa that the cult of 'bhakti' has attained its prominence. Rūpa Gosvāmī's Ujyala nīlamanī takes 'bhakti' to be "rasarāja".<sup>2</sup> In Bhagavadgītā IX.26 Lord Himself declares, "Who-soever with devotion offers me a leaf, fruit, flower or water. I accept that devout gift of the pure-minded."<sup>3</sup> In Viṣṇu I Ch.20.19 Prahlāda, the great devotee of Lord says, "With all my thoughts centred on thee, may the unswerving faith and devotion which the ignorant feel for the wordly objects, never depart from my heart."<sup>4</sup> It is in the Bhāgavata (III 25.43-44) that Devahūti is advised : "Supreme well-being of human life comes through an intense devotion to God, a firm dedication of mind to the Supreme." Only that action is action which satisfies God and only that learning is real learning which helps us in concentrating our mind on God (Bhāg. IV.29.49). In Ajāmila episode of Bhāgavata (VI.3.22) Yamarāja clearly states that through meditation,

1. For detailed discussion on these ten types of 'bhakti' see K. Damodaran Nambiar, Nārada Purāṇa—A critical study, pp. 182-183.

2. *Mukhvaraseṣu purā yaḥ saṃkṣepenoditā rahasyatvāt |  
Prthageva 'bhakti' rasarāt sa vistareṇocyate madhuraḥ ||*

3. Bh. G. IX.26

4. Viṣṇu I.20.19



through a recital of His names and glories the paramount duty of human beings in this world is to seek 'bhakti' for the Lord. In the same way Prahlāda advises his friends to cultivate an exclusive devotion for the Supreme and feel His presence anywhere and everywhere (Bhāg. VII.7.55).

Thus in the heyday of 'bhakti' Viṣṇu-dharmottara (I.57. 6-8, 10-14) emphatically proclaims :

*Manaśca taddhi dharmajña Keśave yat pravartate |  
Sa buddhis tad vratāya eva satataṁ pratitiṣṭhati ||  
Sā vāṇi Keśavaṁ devaṁ yā stauti Bhṛṅgunandana |  
Śravaṇau tau śrutā yābhyāṁ satataṁ tat kathāḥ śubhāḥ ||  
Avehi dharmajña tathā tat pūjākaraṇāt karau |  
Tadekaṁ saphalaṁ karma Keśavārīhāya yatkṛtam ||  
Rogaḥ sā rasanā vā'pi yayā na stūyate Hariḥ |  
Gartau Brahma-vratau karṇau yābhyāṁ tat karma na  
śrutam |  
Bhārabhūtaiḥ karaiḥ kāryaṁ kiṁ tasya .....nrpaśordvija||  
Yair na sampūjito devaḥ śaṅkha cakra gaaādharaḥ |  
Pādaḥ tau saphalau Rāma Keśavalaya-gāminau ||  
Te ca netre mahābhaga yābhyāṁ samutṛsyate Hariḥ |  
Kiṁ tasya caraṇaiḥ kāryaṁ kṛtasya nipuṇair dvija ||  
Yābhyāṁ na vrajate jantuḥ Keśavālayadarśane |<sup>1</sup>*

With the steady rise of cult of devotion, the materials of worship needed for the Lord in course of time gained importance. These ingredients like leaves, fruits, flowers, water, incense or perfumes came to have added significance. Recitation of *mantra*, *japa*, or *dhyāna* were spoken of as granting liberation to the devotees. On the other hand dishonour and disregard shown to 'prasāda' and 'nirmālya' of the Lord are said to have serious repercussions in life. People who disrespect them are heavily punished and they are spoken to have undergone sufferings in hell. In the

1. Cf. Bhāg. II.3.19-24, IV.31.9, IX.4.18-20, X.10.38 ; G.P. 1.222.38-40 ; Vām. 67.32-38 ; Nar. B.1.1.52.



Purāṇa-texts<sup>1</sup> we come across the famous story of Indra, the Lord of gods who, by disrespecting the divine garland offered to him by Durvāsas, becomes destitute of goddess Lakṣmī.

When the cult of devotion reached its pinnacle, by rendering mere service to the Lord in the form of casual offering of lamp, casual observance of *vrata* or fast, casually sweeping the floor of Viṣṇu temple, a sinner is said to have been absolved of all his sins. Not only that, by this mere involuntary service to the Lord, he (or she) even attains rich rewards in the form of his (or her) birth in a high family as a prince (or princess), as a wise and learned person in a good society or as a great devotee of the Lord. According to Agni Purāṇa Ch. 200 in her past life Lalitā was but a she-mouse living in the hole of a certain Viṣṇu temple, once out of fear for the cats the she-mouse nudged the wick of the lamp and re-excited its faint light. And because of the merit of this involuntary act of piety in the Viṣṇu temple, she was born as princess Lalitā, who afterwards came to be the blessed queen of king Cārudharman. Nāradiya Purāṇa I.36.33-40 describes as to how by casually plastering the premises of the Viṣṇu temple and passing out only a night there in his previous birth, Yajñamālī has attained the good fortune of a prosperous present life. Other parallel instances may be cited from Padma III. Brahmakhaṇḍa Ch. 2, Ch. 3, Ch. 6, Ch. 7 and Viṣṇudharmottara part I. Chs. 169-170.

Thus we find that quite a number of Purāṇas glorify 'bhakti' and narrate stories relating to it. Seven stories of the Nārasiṃha text come under the purview of this group.

(1) *Sage Mārkaṇḍeya's overcoming Death*<sup>2</sup>

Mārkaṇḍu is said to be the son of Bhṛṅgu born from

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1. Viṣṇu part I Ch. 9 ; Padma (A.S.S.) III. Brahmakhaṇḍa Ch. 259 ; Bhāg. P. VIII. 5.15-16 ; D. Bh. P. IX. Ch.40 ;

Bṛ. Vai. P. II. Prakṛtikhaṇḍa 36. 15 ff.

2. Nar. P. Chs. 6-11.



Khyāti. Mārkaṇḍeya is the son of Mṛkaṇḍu born from Sumitrā. Just after the birth of Mārkaṇḍeya a certain astrologer comes and predicts that the boy will certainly meet his death on completion of the twelfth year. In spite of being definite about the death, his father performs the rite of initiation in the residence of his preceptor. Mārkaṇḍeya studies the holy scriptures and finally he returns home with complete mastery over the Vedic lore. After his return from the residence of his teacher, Mārkaṇḍeya is now a high-minded personality endowed with divine wisdom. But instead of rejoicing at the return of the boy, the parents are rather pulled down with sorrow and grief. On being enquired by Mārkaṇḍeya, the mother discloses the forecast of the astrologer. With courage and confidence Mārkaṇḍeya advises his parents to have the least of worries for his sake. By practising penance he is sure to overcome death.

At once the boy proceeds to the forest 'Vallivaṭa' where he meets his grandfather Bhṛgu seated in the company of sages. On being questioned by Bhṛgu the boy speaks out the purpose of his visit : "You are my only refuge, I am determined to overcome death, please suggest me the means." Bhṛgu advises him to take refuge in Viṣṇu. Only by propitiating the eternal Lord through severe austerities, can one attain immortality. By adoring the great Lord Nārasimha he would definitely overcome death.

The illustrious Bhṛgu gives him the definite advice to instal the image of Keśava beneath the tree 'Bhadraṭa' on the bank of the river Tuṅgabhadrā and adore the Lord chanting the twelve-syllabled *mantra* "Om Namo bhagavate Vāsudevāya." As per the advice of Bhṛgu, Mārkaṇḍeya starts for the penance-grove situated on the bank of Tuṅgabhadrā. Without food and sleep he continues his penance for full one year and meditates on Viṣṇu. In course of his meditation on Viṣṇu with great devotion Mārkaṇḍeya is completely absorbed in Him.

In the meantime the attendants of Pāma approach him with noose in their hands. But the messengers of Viṣṇu



strike them with spikes and put them to flight. When the attendants of Yama fail in their mission, 'Death' personally appears there. Then the high-souled Mārkaṇḍeya with all his attention centred on Viṣṇu is engaged in chanting hymns of praise in honour of the Lord. On listening to this hymns of praise in honour of Viṣṇu, "Death" too leaves the place. Thus the wise Mārkaṇḍeya evercomes death.

Very much demoralised in their failure to fetch the life of Mārkaṇḍeya, the messengers of Yama including "Death" narrate the pathetic story of their harassment. Yama gives out the secret of Mārkaṇḍeya's strength in the meditation of Viṣṇu (*Haridhyāna mahādīksābalaṃ tasya mahāmuneḥ* — 8.13). Because of his constant meditation on Viṣṇu, the sage is in eternal union with the Lord. It is the only cause for which Mārkaṇḍeya is untouched by his messengers.

Then Yama gives a warning to his messengers that they should never approach a man devoted to Viṣṇu. His messengers should remain at a distance from those persons who devotedly adore Lord Narasiṃha. There is a change of heart in Yama too. Convinced of the efficacy of devotion to Viṣṇu, Yama reprimands the beings tortured and tormented in hell for not taking to the adoration of Lord Viṣṇu. Further Yama as a teacher instructs his messengers on the hymns of praise, the recitation of which would lead to the propitiation of Viṣṇu. Even the beings tormented in hell overhear the hymns of praise in honour of Lord Viṣṇu and continue to recite. In consequence, the beings so long tormented in hell are released. Besmeared with fragrant substance and dressed in divine garments and ornaments, they assume the form of Viṣṇu and seated in divine chariot proceed to the abode of the Lord.

Mārkaṇḍeya overcomes death and starts for his home. On the advice of Bhṛgu he gets married and is blessed with a son Vedaśiras by name. As a full-fledged householder he performs sacrifices in honour of Lord Nārāyaṇa, he propitiates his ancestors by offering 'Śrāddhas' and honours the guests by gift of food. Then the sage Mārkaṇḍeya proceeds to the sacred Prayaga, takes a dip there and practises



penance beneath a banyan tree nearby. With the grace of Lord Viṣṇu he has overcome death. With a view to having a vision of the Lord, he engages himself in severe austerities. Without food and drink, with air as the only means of subsistence the sage goes on chanting hymns of praise in honour of Lord Viṣṇu. When he concludes the recitation of the hymns of praise, there is a heavenly voice which declares that the vision of Lord Viṣṇu would be possible only when he takes a dip in all the sacred '*tīrthas*'. As directed Mārkaṇḍeya takes a dip in all the *tīrthas*, but still he fails to have a vision of the Lord. Then the heavenly voice further directs him to propitiate Lord Viṣṇu by reciting a particular hymn of praise (Ch. 10.21-28). As soon as Mārkaṇḍeya chants the particular hymn of praise as directed by the divine voice, there appears before him Lord Viṣṇu endowed with conch, mace and discus.

At the sudden appearance of Viṣṇu, Mārkaṇḍeya humbly prostrates himself before Him. And with folded hands he goes on reciting prayer to Lord Viṣṇu. Lord Viṣṇu pleased to listen to the hymn of praise asks Mārkaṇḍeya to solicit boons. The sage Mārkaṇḍeya prays for long life and steadfast devotion to Him as well. The Lord assents to his prayer. Besides the Lord assures him that he would again show a favour to him when Mārkaṇḍeya would have the good fortune of beholding Him lying in '*yoga-nidrā*, in the milk-ocean.

With these words the Lord vanishes then and there. Mārkaṇḍeya with his thoughts centred on Viṣṇu continues to spend his time in adoring the Lord and reciting His names. Once reminded of Viṣṇu's assurance to afford him the opportunity of His vision, Mārkaṇḍeya proceeds to the milk-ocean. There he beholds the Lord resting on the serpent Ananta and chants hymns<sup>1</sup> of praise in His honour ! Lord Viṣṇu very much pleased with Mārkaṇḍeya offers him

1. The hymns recited by Mārkaṇḍeya constitute 52 verses of Ch. 11 of Narasimha Purāṇa.



further boons. Mārkaṇḍeya repeats the boon which he had already asked for : "For all time to come, may I have steadfast devotion to your lotus-like feet."<sup>1</sup> The second boon asked for by Mārkaṇḍeya is with regard to the efficacy of hymns of praise he chanted on beholding the Lord in the milk-ocean : "Anybody O Lord, who propitiates thee by daily reciting the hymns of praise recited by me, would get a place in thy world." After asking for the boons the sage Mārkaṇḍeya expresses his anxiety to live there in the milk-ocean engaged in the adoration of the lotus-like feet of the Lord. Viṣṇu is pleased to declare that because of his steadfast devotion in course of time he would definitely attain liberation. And the person who would recite the particular hymn of praise both in the morning and evening, would get a place in His abode. Evading the prayer of Mārkaṇḍeya for living in the milk-ocean in the company of the Lord, Viṣṇu says that He is very much attached to His devotees. Naturally He would be present anywhere Mārkaṇḍeya would remember Him. When Lord Viṣṇu remains silent after giving this assurance to Mārkaṇḍey, the latter is able to behold the Lord anywhere and everywhere he wanders about.

This legend of Mārkaṇḍeya is traceable in Sk. P. VI. Nāgarakhaṇḍa Ch.21.1-84, VII Prabhāsakhaṇḍa I. Prabhāsakṣetra mähātmya 209.1-44, VII. Prabhāsakhaṇḍa III. Arbudakhaṇḍa mähātmya 41.1-43, V. Avantikhaṇḍa II. Caturaśītiliṅga mähātmya 36.1-44 : Padma I. Sṛṣṭikhaṇḍa 33.1-47 ; Padma (A.S.S.) VI. Uttarakhaṇḍa Chs. 235-236 : Nār. P.I. Cha. 4-5 and Bṛhannāradiya P.Ch.4.50, Ch.5.66.

## (2) *Legend of Dhruva*<sup>2</sup>

King Uttānacaraṇa is the son of Manu Svāyambhuva. He has a son Uttama by his favourite wife Suruci. By his queen Sunīti he has another son Dhruva.

1. It is the same boon asked for in Ch. 10.44.

2. Nār. P.C h. 31.



One day it so happens that when the king Uttānapāda has taken his seat on the royal throne, Uttama goes up to the throne and takes his seat in the lap of his father. At the sight of Uttama being fundled by his father, Dhruva cannot resist his temptation of sitting in his lap. Conscious of the presence of his dear wife Suruci nearby, the king hesitates to permit Dhruva sit in his lap. At the sight of Dhruva anxious to get on to the lap of his father, Suruci makes the taunting remark that it is Uttama, not Dhruva who deserves to sit on the throne ; even though the son of a king, does not deserve the throne because she has not given birth to him.

Having heard of the cutting remark of his step-mother, Dhruva proceeds to the apartment of Sunīti and repeats before her the arrogant speech of Suruci. Deeply moved by the report of the incident Sunīti consoles him. As Sunīti pacifies his son, she tells Dhruva that it is the fruits of the merits or demerits in a former existence which a person has to enjoy in this world. Uttānapada's love for Suruci and her son Uttama is nothing but the reward of her merits in the past life. A royal umbrella, a dignified throne, lordly elephants, fast-galloping horses, a calm peaceful life free from sickness of both body and mind, and a kingdom free from rivals—all these are attained only with the grace of Lord Viṣṇu.

At this suggestion of his mother Dhruva at once becomes anxious for getting an elevated position in life higher than the royal status of his father. He convinces his mother that in spite of his not being the son of Suruci, he is sure of attaining the revered position in the whole world. For propitiating Lord Viṣṇu through penance Dhruva seeks the permission of his mother and proceeds to the forest. To his good fortune in the city-park he meets the seven famous sages seated on the skin of a black antelope. With great humility Dhruva bows down to them. After disclosing his identity he submits to them as to how tired and disgusted with worldly life he has sought refuge in them.



Apprised of the identity of Dhruva, the seers fail to find any reason for the disappointment of Dhruva with the worldly life. Dhruva is born in a royal house-hold free from want of any kind. Besides he is hale and hearty. Therefore the seers not convinced with his sincerity of purpose put him surprising questions as to the cause of his disgust with the world.

Dhruva relates to them the misery in the royal house-hold specifically the ill-treatment of his step-mother and his father's decision to offer the throne to his brother Uttama. Convinced of Dhruva's sense of detachment with the world, the seers are inquisitive to know as to what the young boy has decided to do in retaliation of the wrongs done to him by his father and the step-mother.

In plain and simple language Dhruva makes his position clear. He desires neither wealth nor kingdom. He aspires after a position which no one has attained before. To enable him to attain the object of his desire, all the seven sages are unanimous in recommending to him the adoration and propitiation of Lord Viṣṇu.

On being further questioned as to the method and procedure of adoring Lord Viṣṇu, the seven seers advise him to meditate on Viṣṇu with the twelve syllabled '*mantra*' "*Om namo bhagavate Vāsudevāya.*" Whether standing or moving, whether asleep or awake, whether resting or sitting, they lay emphasis on constant meditation of Lord Nārāyaṇa.

Pleased to know the method and procedure of adoring the Lord, Dhruva repairs to 'Madhuvana' located on the bank of river Yamunā. The young boy begins his rigorous penance with all his attention centred on Lord Viṣṇu: deeply absorbed recitation of the *mantra*—"Om namo bhagavate Vāsudevāya" Dhruva has in his heart the direct vision of the lotus-eyed Lord. No physical suffering like hunger or thirst affects him. Excessive heat or cold, sun or rain, wind or darkness do not prevail upon him who has attained oneness with the Lord.



The Lord Viṣṇu, dear to His devotees and bestower of boons appears before Dhruva. He advises Dhruva to ask for boons. Dhruva opens his eyes and to his utter delight he beholds the Lord standing before him with the conch, mace, lotus and discus in His hands !

He bows down to the Lord and overjoyed at His sight he becomes confounded to speak out a word ! He surrenders to the Lord and the boon he asks for is that he would be endowed with the power of singing aloud His glory !

At this prayer of Dhruva, Lord Viṣṇu touches him with the tip of His conch-shell and immediately he starts chanting a long hymn of praise in honour of the Lord ! Very much gratified at the sight of the Lord, Dhruva does not care to ask for any boon. To put it in his own words, he is not in need of any other object since in course of searching for a piece of glass he has come to acquire the divine jewel (*kācam vicinvaṇṇiva divyaratnaṃ svāmin kṛtārtho'smi varāna yāce*—30.90).

But the sight of Lord Viṣṇu never goes in vain. Therefore, the Lord confers on him the boon that he would attain the highest position as he has desired, he would be the support of all the planets ; and both of them—he and his mother would have a place beside Him.

Thus blessed by Viṣṇu, Dhruva occupies an exalted position ; endowed with glory and splendour he even shines now adored by the divinities !

The legend of Dhruva is referred to in A.P.18.1-5 ; Vāyu II Uttarārddha Ch.I. 72-82 ; Bd. P. I Ch.36.84-96 ; H.V. Ch. 2.7-13 ; Br. P. 2.5-13 ; K.P. I. 13.1-3 ; G.P.I. 6.1-2 ; M.P. Ch. 4.33-37 ; L.P. I. Ch.62 ; Viṣṇu P.I. Chs. 11-12 ; Bhāg. P. IV. Chs. 8-12 ; The Svargakhaṇḍa of Padma Purāṇa (A.I.K.T.) Chs. 12-13 ; Sk. P. IV Kāśikhaṇḍa Chs. 19-21, VII. Prabhāsakhaṇḍa Ch. 131 ; Bhav. P. IV. Ch.17. 42-47 ; Brhad dharma P. II Uttarakhaṇḍa Ch. 13.4-7 and Saura P. Ch. 27.1-3.



(3) *Legend of Śukrācārya's regaining his eye-sight*

The demon king Bali is very much renowned in Purāṇa literature for his munificence. In his sacrifice he is said to have made bountiful gifts to the suppliants. When Lord Viṣṇu in the form of a dwarf approaches the sacrificial hall of Bali to accept gifts from him, Śukrācārya, the preceptor of Bali dissuades the latter from making any gift to Vāmana because it would reverse the cause of the demons. But Bali is indifferent to the advice of Śukrācārya. At the advent of Vāmana he makes a promise to offer him anything he asks for. Not only that when Bali pours down water from his golden pitcher as a mark of ensuring his promise, at that time his preceptor Śukrācārya hides himself in the pitcher and obstructs the flow of water. Enraged at this mischief, with tips of kuśa grass Vāmana pierces one of his eyes. And this is how Śukrācārya becomes blind of one eye.<sup>1</sup>

In order to expiate for the sin thus committed Śukrācārya goes on a pilgrimage to many holy places. In course of visiting different holy places, once he goes to the river Ganges. He remains standing in the midst of its sacred waters and keeps himself engaged in adoring Lord Vāmana. With all his thoughts centred on the Lord, he meditates upon Viṣṇu and chants a hymn of praise in His honour.

At long last there appears Lord Viṣṇu with the conch, mace and the discus shining in His hands. When the Lord enquires of Śukrācārya as to the cause of his prayer and eulogy, Śukrācārya humbly relates his woe as to how he has been blind of one eye because of his sin against Him. Pleased with the devotion and prayer of Śukrācārya, with His conch 'Pañcajanya' Lord Viṣṇu touches the eye which he has lost. And instantly his eye becomes radiant and lustrous as before. Thus Śukrācārya who has been suffering



so long, in consequence of his adoration of Lord Viṣṇu gets back his eye-sight.<sup>1</sup>

#### (4) *Legend of Puṇḍarīka*<sup>2</sup>

Puṇḍarīka is a righteous Brahmin well-versed in Vedic lore ; not only in Vedas and Vedāṅgas but also in all the diverse scriptures, he is very proficient. He is full of regard for his preceptors ; with senses under control and anger subdued, he is daily engaged in prayers in the morning, midday and evening. Everyday in the morning and evening he kindles sacrificial fire ; always absorbed in penance and Vedic studies like the divine sage Nārada, he duly adores Viṣṇu, the Lord of sacrifice. By providing the preceptors with their necessities, he keeps them pleased and treats them as if they are his own parents. He is used to subsist on the food that he begs ; thus due to his noble conduct of life he is dear to one and all.

Puṇḍarīka is in the habit of practising different exercises leading to control of breath ; identifying himself with all the different objects of the world, he leads a life of complete detachment and is worthy of liberation. He deserts all his near and dear relations as to vain and useless ; convinced of the transitoriness of youth, beauty, life and wealth, he regards all the three worlds as useless as a clod of earth : having undertaken the great religious observance of visiting all the holy places he goes to the sacred rivers—Gangā, Yamunā, Gomatī, Gaṇḍakī, Śatadrū, Payoṣṇī, Sarayū, Sarasvatī, Prayāga, Narmadā and many other places of pilgrimage. In course of his wanderings the noble sage Puṇḍarīka reaches the sacred spot Śālagrāma.

This sacred spot isolated from human dwellings has a charm of its own. The calm and tranquility of the wide expansive spot pleasing to the eyes. The sages and seers reside in a lovely hermitage there ; encircled by the river 'Cakranadi', the slabs of stone in that holy spot bear the

1. Nar. P. Ch. 55.

2. Nar. P. Ch. 64.



mark of discus. In and around the place there also roam about many animals with the mark of discus on their bodies : and even the sight of these animals endows one with religious merit. Therefore, many devotees congregate in this place and move about at their will.

In Śālāgrāma Puṇḍarīka is pleased to visit these holy spots : as per the direction of the *Śāstras*, he takes a dip in the holy 'Devahrada', 'Cakrakunḍa', 'Cakranadī' and in the river Sarasvatī : besides he visits other places in and around Śālāgrāma : and the sanctified environment of these holy places (of Śālāgrāma) has a soothing effect on him. With his mind cleansed of all sins, Puṇḍarīka takes up his residence there for a long time, practises meditation and adores Viṣṇu. Endowed with the highest devotion for the Lord, free from opposites he has the same regard for one and all. With his inner self concentrated on Viṣṇu, Puṇḍarīka devotes his full time and energy to His adoration with a view to getting His highest blessings.

In Śālāgrāma when he is thus absorbed in the profound meditation of the Lord, the revered sage Nārada bent upon doing good to the devotees of Viṣṇu, comes to meet him. At the approach of Nārada looking so graceful and lustrous. Puṇḍarīka at first fails to recognise him and he enquires of his identity. Afterwards on getting his identity Puṇḍarīka is overjoyed to meet Nārada, the devotee of Lord Viṣṇu. With proper offerings he propitiates him and falls at his feet. With Nārada's presence in his hermitage, he thinks himself to have been blessed and purified.

Puṇḍarīka prays for some special favour. He asks the sage to advise him on the means of release from the fetters of *samsāra*.

Then relating his own experience with Brahmā as to how he has learnt the supreme knowledge and supreme 'yoga' from Him, Nārada says : "Nārāyaṇa is the Supreme Brahman, Nārāyaṇa is the supreme principle, He is the supreme light and Supreme Self. He is greater than the great, there is nothing in this world greater than Him.



Prakṛti in conjunction with Puruṣa gives birth to twenty three products ; Prakṛti is the twenty fourth principle ; Puruṣa being the twenty fifth principle exists in the bodies of all animated beings and is designated as 'nara' ; the principles born from 'nara' are known as *nara* and the entity in which all these principles like 'Mahat', 'Ahaṁkāra' etc., exist is called Nārāyaṇa.

At the time of creation all the universe originates from Nārāyaṇa ; and at the time of deluge everything again goes back to Him. Though a primary cause of the world, He is without beginning and end ; He is Self-existent ; He brings to existence all the beings. The eternal omnipresent Lord Nārāyaṇa cannot be conceived of in the mind. He is of the nature of existence and non-existence.

As the Lord is the abode of the whole universe (*jagadvāsah*). He is called 'Vāsudeva' ; as all the three worlds consisting of the animate and inanimate continue to exist only because of Him, the Lord is called 'Viṣṇu'. Some speak of Him as Supreme Brahman ; some speak of Him as mere knowledge (*vijñāna*) ; some speak of Him as 'Kāla', some speak of Him as eternal self *sanātana jīva* ; some speak of Him as pure and sublime (*anāmaya*) ; some speak of Him as *kṣetrajña*. Thus is different scriptures sages have referred to Him in different ways.

It is because of this that people are deluded as to the true nature of Viṣṇu. Had there been a single scripture, it would have been easy to take that as authoritative, but because there are many different scriptures and because each scripture propounds a different doctrine, it is extremely difficult to know the truth. Still in this mire of utter confusion after a thorough study of all the scriptures the final truth has been enunciated that Nārāyaṇa is worthy of constant meditation (*idamekaṁ sunispannam dhyeyo Nārāyaṇaḥ sadā*—64.80). As all roads lead to Rome, all doctrines of all the different scriptures centre around Lord Nārāyaṇa. He is the subtle, unmanifest, and eternal god inherent in everything. There is no use in making gifts, visiting holy



places and offering sacrifices. Meditation of Lord Nārāyaṇa is the supreme knowledge; and there is no other 'yoga' superior to it.

Thus the sagā Nārada advises Puṇḍarika to take recourse to the meditation of Nārāyaṇa and the recitation of the eight-syllabled *mantra*—"Om namo Nārāyaṇāya" as the infallible means of attaining his desire. Besides in his advice he also points out that if Puṇḍarika aspires for the vision of the Lord, he should be calm and pacified; self-controlled and self-contented, objective and impartial. He should be free from desires, egoism, anger, malice and all kinds of volitions and worldly connections.

Having said so the foremost devotee of Lord Viṣṇu disappears then and there and the sage Puṇḍarika takes his advice in good spirit.

Śālāgrāma is the holy penance-grove where ascetics practising penance attain success without fail. So for his prayer and meditation the ascetic Puṇḍarika selects Śālāgrāma where he lives pretty long time. Pure in body and mind, he leads a life of continence and continues practising penance. Devoted to Lord Nārāyaṇa he regularly keeps on chanting the *mantras*—"namo'stu Keśavāya" (Obeisance to Lord Keśava) and "*prasīdasva mahāyogin*" (O great yogin, be gracious). Even in dream the great ascetic has the vision of none other but Keśava; his very sleep also is not detrimental to the four objects of life. Due to the grace of the Supreme Lord, he is cleansed of all sins and attains the highest bliss.

At long last Lord Nārāyaṇa appears before Puṇḍarika; with the conch, mace and discus shining in His hands the Lord looks splendidous with the 'Śrīvatsa' mark on His chest; at the sight of the Supreme Lord, Puṇḍarika overtaken with awe and humility falls prostrate and touches His feet with the head. Long since Puṇḍarika has been anxious for the sight of the Lord. Utterly confounded at His sudden presence, he as if drinks Him in with his eyes and is over-joyed at heart. The Lord asks Puṇḍarika to solicit



any boon of his choice ; but indifferent to boons Puṇḍarīka prays the Lord to tell him what would be beneficial for him. Then the Lord announces that in His Company Puṇḍarīka would go to heaven ; endowed with His form for all time to come he (Puṇḍarīka) would be attending upon Him (*madrūpadhārī nityātmā mamaiva pārsado bhava*—64.116).

As soon as the Lord announces His favour for the devout Puṇḍarīka, the kettle-drums sound in heaven and *Siddhas*, *Gandharvas*, and *Kinnaras* sing His glory. All the gods including Indra exclaim in joy and pay their homage to Lord Nārayaṇa. Then the Lord takes Puṇḍarīka with Him : mounted upon Garuḍa. He starts for His heavenly abode. Thus because of his unflinching and unswerving devotion to Viṣṇu, Puṇḍarīka attains the favour of the Lord.

The legend of Puṇḍarīka as narrated in the Narasiṃha text is almost the same as Padma P. VI. Uttarakhaṇḍa Ch. 80.

#### (5) *Raivata-Jayadhvaja-Bahuroman story*<sup>1</sup>

There lives a Brahmin Raivata by name. Always he takes pleasure in performing sacrifices for Śūdras and other outcaste persons (*ayājya yājaka*) ; habituated to dishonouring the revered Brahmins, he deals in articles which are not saleable (*apaṇyānām ca vikrayī*). Given to debauchery and stealing he finds delight in killing animals. Addicted to drinking the Brahmin spends his time in molesting the poor innocent travellers. Because of leading such an ignoble life he is deserted by his friends and relatives.

In course of leading such a despicable life once at night he forcibly leads some Brahmin women to the precincts of a deserted Viṣṇu temple, with a view to satisfying his carnal desire. With that end in view with the skirt of his garment, he sweeps a part of the temple premises and lights a candle inside the premises of the temple. Even though he does all this in order to rape and seduce the

1. Nar. P. Ch. 33.



noble ladies all his sins are washed off because of sweeping the premises of the temple and lighting the lamp there.

Thus for sometime Raivata remains busy in getting himself prepared for fulfilling his malafide intention. In the meantime at the sight of the unusual light in the deserted temple, the guardians of the city arrive there. Quite convinced of his evil intention they behead him then and there. But because of his righteous deed of sweeping the temple premises of Viṣṇu and lighting a candle there, seated in a divine chariot he proceeds to the heaven and the *Gandharvas* sing aloud his glory.

Endowed with divine body, blessed with divine pleasures and happiness, he resides in the heaven for more than hundred *Kalpas*. But even then his religious merit that accrued to him is not exhausted. Therefore, as a recompense for his meritorious deeds he is born as king Jayadhvaja in the Lunar race. As a king he is blessed with the rare quality of remembering his past. Well aware of the religious merit that is earned by cleaning the premises and lighting the candle, Jayadhvaja makes it a habit of adoring Lord Viṣṇu in both these ways. Having noticed this surprising behaviour of the king, when the righteous priest Vitihotra enquires of him as to why he prefers these two ways of adoration to Lord Viṣṇu, the king Jayadhvaja justifies his stand by relating to him the story of his previous life.

In course of time the king Jayadhvaja meets his death and goes to the abode of Indra. Next he attains the world of Rudra. From the world of Rudra once when he is proceeding to the world of Brahmā, he meets the revered sage Nārada. Instead of paying him respects, puffed up with pride he laughs at the sage. Enraged at his unbecoming conduct, the sage curses the king to the effect that he would be born as a demon in his next birth.

Thus worried for the distressing curse, king Jayadhvaja tries to assuage his anger and appease him. Then Nārada pleased with him relaxes the curse to the effect that he would be released from his curse only when in course of leading the



life of a demon on the bank of river Revā he would be abducting Draupadī, the lawful wife of the Pāṇḍavas.

In consequence of the curse, the king Jayadhvaja takes his birth as the demon Bahuroman. Bearing in mind the condition of his release from the life of a demon, with the sole intention of abducting Draupadī he lies waiting in the dense forest close to the river Revā. And to his good fortune in their search for holy and sacred spots, the Pāṇḍavas arrive there. At the notice of Draupadī in their company, assuming the form of an ascetic the demon Bahuroman appears before them. As is natural, the Pāṇḍavas reverentially bow down to the so-called sage. And Yudhiṣṭhira enquires of the sage about the holy spots of the region.

In the meantime moved at the distressing call of another ascetic, all on a sudden the Pāṇḍavas leave the place leaving Draupadī all alone. Taking advantage of the helplessness of Draupadī, the demon Bahuroman abducts the poor lady. At the ghastly sight of Draupadī being carried away, Arjuna gives a chase. Terrified to notice Arjuna following him, the demon Bahuroman leaves Draupadī behind and tries to flee away. But accidentally he slips on the forest path and falls to the ground. When Arjuna comes running to catch hold of him, he is surprised to find the demon assuming the form of the four armed Lord Viṣṇu. Taken aback at this splendid form of the Lord with conch, discus etc., shining in his hands, Arjuna bows down and fervently appeals to him to disclose his identity.

In disclosing his identity the demon Bahuroman speaks of his past life as king Jayadhvaja and the present life of a demon which has befallen to him because of the curse of Nārada. Besides he tells Arjuna as to how the abduction of Draupadī has helped him to be released from the life of a demon.

Then in the very presence of the Pāṇḍavas the demon mounted upon Garuḍa goes to the eternal abode of Lord Viṣṇu.



The story is closely related to Nār. P.I. Ch.39.10-46 and Brhad Nāradiya Purāṇa Ch.37.9-45.

(6) *Story of Śāntanu's stepping across the 'nirmālya' of Nārasiṃha.*<sup>1</sup>

Śāntanu, the famous king of Lunar dynasty is a devotee of Nārasiṃha (the Man-lion form of Lord Viṣṇu). As per the advice of Nārada, he is always devoted to the worship of Lord Viṣṇu. Unfortunately once it so happens that Śāntanu unconsciously steps across the *nirmālya* of Nārasiṃha and as a result he loses his strength and power ; he becomes too weak to get into the chariot. Very much worried and aggrieved at the sudden loss of his energy, Śāntanu accidentally meets Nārada and the divine sage convinces him that his mishap is due to the sin he has committed by stepping across the Nārasiṃha *nirmālya*.

In order to teach him the means of expiating for the sins (committed by disregarding the Nārasiṃha *nirmālya*), Nārada advises the king to go to the sacrifice of Paraśurāma (Paraśurāma-satra) where he would expiate for his sin by removing the remnants of food of the Brahmins. Śāntanu follows the advice of Nārada and he is blessed with strength and vigour as before. With a view to convincing the utility of removing the remnants of the food of the Brahmins. Nārada brings in the episode of a florist.

In the holy land between the river – Ganges and Yamunā (known as Antarvedī) there lives a poor florist named Ravi. Along with different groves of different flowers he has a garden of 'tulasī' plants. This garden is the only source of his livelihood. Everyday he is used to pluck flowers from the garden and prepare wreaths and garlands : at first he keeps apart some wreaths and garlands to be utilised for adoring Lord Nārasiṃha. And he maintains his livelihood with the income that he gets by selling out the remaining wreaths and garlands.

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1. Nār. P. Ch. 28.



For the protection of the garden, the clever florist constructs a high expansive wall all around it. And inside the compound he builds up his residence. The protecting wall around the garden has been so constructed that nobody would be able to enter it except through his residence.

In spite of the thorough protection of the garden Indra's son Jayanta makes it a habit of stealing away the flowers from the garden. Very much worried over this matter the florist keeps a strict watch on it ; but as before Jayanta comes down in his heavenly chariot and goes away with all the flowers of the garden.

When the florist comes to know of Jayanta, the son of Indra as doing all the mischief, he remains non-plused. Powerless to do anything against Jayanta, in great worry and anxiety the florist falls asleep in his residence in the garden, in the meantime he gets the vision of Lord Narasimha who directs him to scatter His *nirmālya* all around the garden for warding off the trouble of Jayanta.

The florist does accordingly. And as usual Jayanta seated in an invisible chariot comes to the garden ; in course of plucking the flowers inadvertently he tramples over the *nirmālya*. As a result he becomes too weak to get into his chariot.

The charioteer refers to his utter disregard and dishonour of Narasimha *nirmālya* as the cause of his weakness and fatigue ; as per his advice Jayanta goes to the sacrifice of Paraśurāma where he remains busy in removing the remnants of food of the Brahmins. And as a result of his service in the cause of the Brahmins, Jayanta absolved of all his sins, goes back to the heaven.

(7) *Indra's release from womanhood through the recitation of aṣṭākṣara mantra*<sup>1</sup>

Indra rules over the kingdom of gods. Fed up with its rule there develops a sense of detachment in him. Desirous

1. Nar. P. Ch. 63.



of liberation he starts for the mount Kailāśa with the sole motive of adoring Lord Śiva.

In course of his wandering around Kailāśa once he comes to the bank of the lake Mānasarovara ; he accidentally meets there Kuvera's wife Citrasenā, engaged in adoration of the goddess Pārvatī. Indra is charmed at her exquisite beauty ; smitten with love he loses his composure of mind ; and finally he takes refuge in Cupid, the god of love.

Here on the mount Kailāśa Cupid has been once burnt down to ashes by the wrathful Lord Śiva. Hence afraid of his life Cupid slowly proceeds to Indra and enquires of him his duty. Then Indra asks Cupid to exert his influence over Citrasenā, so that she would be longing for her union with him.

Thus commanded by Indra, Cupid shoots his arrows at the young woman while recalling to his memory the '*parīmohana mantra*'. Enraptured with the flower-arrow of Cupid, Citrasenā is excessively intoxicated with love ; instantly she ceases to adore goddess Pārvatī and smiles at Indra. Having noticed her smiling face, Indra enquires of her identity. She tells him that she happens to be the wife of Kuvera, the lord of *Yakṣas*. Disclosing his own identity Lord Indra requests her to get united with him. As there is no way left for Citrasenā exceedingly tormented and tortured by Cupid, she gets into the chariot of Indra and immediately embraces him by his neck.

Then in the company of Citrasenā all atonce Indra repairs to the caves of Mandara mountain. The passage leading to the Mandara mountain is unknown both to the gods and the demons. Without caring for the well-being of his subjects—the divinities, in the company of Citrasenā Indra (the lord of heaven) spends his time in love and dalliance. Expert in the art of sensual gratification in the company of the woman he feels happy and blessed ; and the pleasure and happiness that he derives by closely embracing



the wife of Kuvera appears to him to be greater than the bliss of liberation.

After the departure of Indra for the Mandara mountain, the friends and companions of Citrasenā hastily approach Kuvera and report to him as to how a stranger has caught hold of Citrasenā and has speedily carried her away in his chariot. Having heard of this distressing news, Kuvera becomes very much depressed ; Kaṇṭhakubja, the minister of Kuvera, informed of this incident comes there in order to assuage the suffering of his lord ; Kuvera unable to bear with this humiliation decides to commit suicide by entering in the fire ; but his minister Kaṇṭhakubja consoles him not to lose heart at this calamity. In his opinion at the loss of his wife Citrasenā, it is unbecoming on his part to give up his life ; rather he advises Kuvera to seek assistance from his younger brother Vibhīṣaṇa at this disaster.

Because of their past enmity in the beginning, Kuvera is reluctant to seek shelter with Vibhīṣaṇa, but Kaṇṭhakubja explains to him that "kinsmen fighting among themselves are always prone to be united in the face of an attack from an external enemy. (*parasparam ghnanti ca te viruddhāḥ tathāpi loke na parābhavo'sti, parābhavam nānyakṛtam sahante* - 63.55). With this reply of Kaṇṭhakubja, Kuvera is satisfied and concedes to his suggestion.

Thus advised by Kaṇṭhakubja, Kuvera at once approaches Vibhīṣaṇa. Vibhīṣaṇa welcomes him with all honour and humility. When he enquires of the woes of Kuvera, Kuvera goes inside and privately discloses his worries to him.

Having heard of the news of abduction of Citrasenā, Vibhīṣaṇa appoints the demoness Nāḍijaṅghā in the task of searching her out. Though her magical powers Nāḍijaṅghā converts herself into a paragon of beauty and at once starts for heaven in order to trace out Citrasenā in the palaces of Indra and other divinities.

Just at that time at the behest of Citrasenā, Indra has left the Mandara mountain and is present in the heaven



looking for some divine flowers of the 'Nandana' garden. The demoness Nāḍijaṅghā, the paragon of beauty appears in that very heaven singing aloud sweet and melodious songs. At the sight of this bewitching lovely lady present in his own kingdom, Lord Indra is once again overtaken with passion ; he deposes both the Aśvins, the divine physicians to fetch her to his harem by any means. The two Aśvins approach Nāḍijaṅghā and request her to come to Indra. But Nāḍijaṅghā directs them to tell Indra for approaching her all alone. Then both of them go to Indra and convey the message of Nāḍijaṅghā.

Now Indra smitten with love approaches Nāḍijaṅghā and pledges her to fulfil all her desires. The shrewd demoness takes advantage of this situation and asks Indra to show her all his wives. Having agreed to do so, Indra takes her to his harem and shows her all his wives except Citrasenā who is left behind in the Mandara mountain. Finally in his aerial chariot in the company of Nāḍijaṅghā Indra starts for Mandara mountain just to show her Citrasenā, the wife of Kuvera.

While proceeding in his chariot, Indra meets Nārada who confers his blessings on him. Nārada, fully aware of the identity of Nāḍijaṅghā enquires of the well-being of her brother Vibhīṣaṇa and other demon chiefs. At this accidental disclosure of her sinister motive, Nāḍijaṅghā gets depressed and her face assumes dark colour.

Taken aback at the sheer fraud and trickery of the demoness, Lord Indra feels insulted and he decides upon killing Nāḍijaṅghā. After reaching the Mandara mountain, he rests there for a moment. In the vicinity of the hermitage of the sage Ṛṇavindu in the Mandara mountain he takes the life of Nāḍijaṅghā by striking her with his thunderbolt. Then Ṛṇavindu furious at the sight of a woman killed in his hermitage, curses Indra to be converted into a woman.

The curse of the sage never goes in vain ; Indra all at once turns into a woman ; bereft of strength and valour he goes back to heaven ; in the heaven he avoids taking his seat



in the assembly of gods. The gods are very much worried to see Indra in this form. In the company of Indra, Śacī and all other divinities go to the abode of Brahmā and put forth their complaint regarding the curse of sage Ṛṣṇavindu.

In reply Brahmā tells them that the fault does not lie with Ṛṣṇavindu ; Indra has done the most unholy deed of abducting Citrasenā, the wife of Kuvera. Besides he has also killed the demoness Nāḍijaṅghā in vicinity of the hermitage of the sage Ṛṣṇavindu. And that is why he has been punished with the curse of womanhood.

Then all the gods decide upon getting back Citrasenā from the cave of the Mandara mountain and restoring her to Kuvera. Since Citrasenā is the cause of Indra's misery, Indra's wife Śacī secretly guides her to Kuvera and leaves her in his palace.

Just by this time the messenger of Kuvera arrives in Laṅkā and informs Kuvera of the return of Citrasenā. Kuvera very happy to hear this glorious news returns home with all his worries gone.

Then the gods unitedly pray Brahmā, the progenitor of the world to suggest them the means, so that Indra would be freed from womanhood and would attain his own self. Expressing his inability to thwart the effect of the curse, Lord Brahmā tells them that the adoration of Lord Viṣṇu is the one and only way for getting rid of the curse. Indra should duly adore Lord Viṣṇu and for two hundred thousand times he should chant the eight-syllabled *mantra* "Om namo Nārāyaṇāya" with faith and devotion.

As advised by Brahmā, Indra does accordingly and through the grace and favour of Lord Viṣṇu he is freed from the curse of womanhood. The auspicious eight-syllabled *mantra* is so efficacious that it removes all sins ; it wards off all evil influence and by reciting this *mantra* one gets the fruit of performing all the sacrifices. Therefore, it is desirable that (Narasimha), the Supreme Lord should be



daily worshipped with the help of this eight-syllabled mantra.

- (c) *Legends glorifying 'varṇāśramadharmā' (duties peculiar to one's caste and āśrama).*

*Varṇāśramadharmā* consists of duties pertaining to one's caste and āśrama. Smṛtis lay emphasis on '*varṇāśramadharmā*.' Following them in the Purāṇa-texts adherence to duties in keeping with one's own caste is regarded as pious whereas violation of it is said to be 'leading to vice. Likewise performance of *āśramadharmā* is given due importance; and of the four *āśramas* it is the second one—'*gṛhasthāśrama*' which is very much lauded. In speaking highly of *varṇāśramadharmā* Hārītā Saṃhitā or Laghu Hārīta-smṛti (Ch.1.1) declares—'*Ye varṇāśramadharmasthās te bhaktāḥ Keśavam prati*—only those who stick to their duties peculiar to their castes and stages of life, are regarded as the devotees of Lord Keśava'. One can notice, the same importance is given to '*varṇāśramadharmā*' in the Purāṇic passages. Matsya 22.80 says—'*Varṇāśramāṇām gehe'pi tīrthantu samudāhṛtam*' the holy places are really the homes of those who abide by the rules of castes and *āśramas*.

As regards the stages of life Manusmṛti says, as all living beings subsist on air, so the members of other three stages of life are supported by the house-holder. The house-holder daily supports them with food, gifts etc. and that is why it is the most important of all the four *āśramas* of life.<sup>1</sup> A reader can notice the impact of these passages very often occurring in the texts of Purāṇas. As an illustration we may cite Kūrma Purāṇa where the same theme is echoed.

*Trayāṇām āśramāṇām tu gṛhastho yonir ucyate |*  
*Anye tam upajivanti tasmāt śreyān gṛhāśramī ||*  
*Aikāśramyam grahasthasya trayāṇām Śrutidarśanāt |*  
*Tasmād gṛhasthyam evaikam vijñeyam dharmasāadhanam ||*  
 Kūrma I.2,49-50



Hazra studies the Smṛti records in the Purāṇas and he rightly asserts that due to the influence of Buddhism and Jainism "When Brahmanism became very insecure, the Brahmanists felt it necessary to make an attempt to re-establish the varṇāśramadharma, the authority of the Vedas and the moral rules among women, Śūdras and those members of the upper three castes . . . ."<sup>1</sup> It was the only objective for introducing Smṛti matter to the Mahābhārata and the Purāṇas. According to Hazra, the Smārta Vaiṣṇavas and Smārt Śaivas introduced the Smṛti materials to the Purāṇas to preach Viṣṇuism as against the heretical religions, but as we observe, these propounders of Viṣṇuism and Śivaism were not merely contented with just inserting the dry and insipid Smṛti passages to the Purāṇa-texts, rather in order to impress people easily, by way of illustration they fabricated instructive myths and legends in keeping with their theme and gospel. And this is how many interesting stories glorifying the 'varṇadharma' and āśramadharma came to have a place in the Purāṇas. Examples of it may be cited from Purāṇas like Garuḍa, Mārkaṇḍeya Viṣṇu, Devī-Bhāgavata and so on.

In the Garuḍa (I. Chs. 88-89) and Mārkaṇḍeya (Chs. 95-98) there is an interesting story which runs as follows :— Desirous of liberation once Prajāpati Ruci leaves his hearth and home : he is used to subsist only on one meal a day and sleep on the bare ground. Free from love, attachment and self-conceit he continues to wander about fearlessly like a Sannyāsin but his Pīrṭs appear before him and convince him of the need of a partner ; they add that the performance of the daily duties of a house-holder is necessary for freeing oneself from the debts one owes to the gods, fathers, men and others. Perturbed by the advice of his forefathers, Ruci offers worship to Brahmā, takes a wife and by performing his house-hold duties he becomes free from

1. Hazra, Studies in the Purāṇic records on Hindu rites and customs, p. 213.



three debts. And at last he attains final release from the world.

In the Devī-Bhāgavata (I. Chs. 18-19) Śuka firmly believes that the first three stages of life are impediments to the attainment of liberation, but Janaka instructs him to pass through all the stages in succession until he loses all attachment for the world, because only the man who is absolutely free from worldly attachment, is entitled to take up 'sannyāsa'. Śuka however contends that it is all right with a person, who, without entering the first three stages of life, becomes indifferent to the world through knowledge and wants to become a Sannyāsin. To this Janaka replies that a person desirous of going higher up in life should start from the lowest rung of the ladder. In course of passing through the stages, he should practise absention in the midst of manifold objects of enjoyment. Thus he would gather experience in the real taste of enjoyment and acquire greater strength of mind. It is the mind which is the cause of bondage or release. Hence control of the mind by following the directions of the Veda is the prime objective. Mere abandonment of hearth and home does not lead to liberation, because even after abandonment physical needs persist and in the forests too there are various objects to divert the mind. Hence Janaka asserts, acceptance of 'sannyāsa' is not the sure means for attaining liberation.

At last convinced of the utility of 'varṇāśrama-dharma'; Śuka gives up the idea of taking to sannyāsa and repairs to the hermitage of his father Vyāsa where he lives with him.

The authors of the Purāṇas have adopted various means to establish and popularise the varṇāśramadharma. Often the sages, gods and goddesses are made to extol the varṇāśramadharma. In Viṣṇu (III.8.9, 11-12) in reply to the query of king Sagara as to how Lord Viṣṇu can be adored, sage Aurva affirms—"A person loyal to the duties pertaining to his (her) own caste and stage of life, is worthy of adoring the Supreme Being. There is no other way of



satisfying Him.”<sup>1</sup> The same doctrine is profounded in Nāradiya (I.15.52-57) in the same vein.

As pointed out above, the performance of *varṇāśramadharmā* is said to be elevating and productive of happiness both in this world and the next. And the violation of it leads to misery or suffering in hell. In order to warn people of the dire consequences of violating *varṇāśramadharmā* the redactors of Purāṇas have woven numerous stories. For example, we may refer to the story of the sons of Rāji.<sup>2</sup> Deluded by Br̥haspati they are made to go astray by the acceptance of heretical religion. In consequence of forsaking Vedic dharma i.e., ‘*varṇāśramadharmā*’ they become impotent and consequently they are all killed by Indra. For neglecting the ‘*varṇāśramadharmā*’ the king Vena too meets the same fate (Viṣṇu I.13. 11-29). In Mbh. XII. Śāntiparvan Chs. 253-256 the episode of Tulādhārā-Jāli clearly brings out the fact that even a merchant devoted to his duty is more worthy of honour and adoration than Jajali, a devout sage endowed with the fire of asceticism. The Narasimha text relates three such stories which go a long way in glorifying ‘*varṇāśramadharmā*.’

(1) *Story of Brahmacārin and the devoted house-wife*<sup>3</sup>

Sāvitṛī—a high-minded lady happens to be the wife of Kaśyapa, a righteous Brahmin proficient in Vedic lore. The blessed lady leads an unblemished life spending major part of her time in attending upon her husband and as a result she is endowed with the occult power of knowing things beyond the senses. Kaśyapa too devoutly performs his

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1. *Varṇāśramācāravatā puruṣeṇa paraḥ pumān |  
Viṣṇurārādhyate panthā nānyat tattoṣakāraṇam ||*<sup>9</sup>  
*Tasmāt sadācāravatā puruṣeṇa Janārdanaḥ |  
Ārādhyate svavarṇokta dharmānuṣṭhāna kārīṇā ||*<sup>11</sup>

2. For details see Vāyu II. Uttarārddha, Ch. 30.76-100 ;  
Bd. P. II. Madhyabhāga Ch. 67.80-105 and H.V. I.  
Harivamśaparvan, 21.12-37.

3. 0. B. Narasimha Purāṇam, Ch. 13.



duties and thus both of them continue to live happily in Nandigrāma.

At that time in the land of Kośala there lives a Brahmin Yajñaśarman along with his wife. In course of time he is blessed with a son named Devaśarman and he duly performs his birth-rites. At the age of eight when the boy is invested with the sacred thread, he takes to the study of the Vedas. After he attains mastery over one Vedic text, his father Yajñaśarman leaves for heaven. Consequently Devaśarman performs the obsequies of his father and very much grief-stricken he follows the life of a mendicant. And in course of his wandering, he reaches the village Nandigrāma where he earns great reputation as a Brahmacārin. Actively engaged in the recitation of the Vedic *mantras* and performance of the sacrifices, he lives on alms collected from different house-holders in Nandigrāma. But at home his poor mother without any support leads a very wretched and miserable life.

One day it so happens that Devaśarman after taking his bath in a river, spreads his wet cloth on the ground for drying up. Then a crow and a crane come and fly away with his wet cloth. At the sight of them, Devaśarman who is seated in meditation abuses the birds. The birds when abused excrete on the piece of cloth and fly away dropping it then and there. Then the Brahmin Devaśarman looks at them with wrathful eyes and the birds in consequence are burnt up by the fire of his anger.

Very much puffed up with the power of his penance, Devaśarman hastily leaves for the village for procuring alms. He approaches the devoted house-wife Sāvitrī whom he asks for alms. By the time directed by her husband she is engaged in washing his feet with warm water and only after her husband is refreshed and relaxed, she proceeds to offer alms to Devaśarman. Then Devaśarman desirous of burning down Sāvitrī by the power of his penance, casts his angry look at her. But the devoted wife Sāvitrī laughs at his conduct and suddenly retorts that she is not the crow or the



crane to fall a prey to his anger. Thus humiliated and insulted he collects the alms from her and silently repairs to his hermitage.

When the midday meal of Sāvitrī is over and her husband is out, Devaśarman again approaches her and enquires of her occult power of knowing distant things.

The devoted wife Sāvitrī is very clear on the point when she says that constant devotion to her husband is the only cause of her acquisition of occult power. Attendance upon husbands is the established duty of women. Except that she knows of no other duty.

In narration the past history of Devaśarman Sāvitrī creates further surprise. She refers to the most distressing aspect of his life when she says that after the death of his father, a wandering mendicant, he has ignored his hapless widowed mother. The mother who with fondling care and affection had brought him up is left stranded. The religious merit that he has acquired by holy bath, visit to different sacred places, meditation and sacrifice has been set at naught by the suffering of his mother. Therefore it is his immediate duty to leave for his village and look after his aged mother.

Besides reminding the wrongs he has done to his mother, Sāvitrī apprises him of the events of the future. On his return to Kośala, a certain Brahmin would offer him his daughter in marriage. After necessary rituals he would get her married; in course of time he would be blessed with a son who would be perpetuating his race. Only after the expiry of his wife, he would take to the life of a wandering mendicant in keeping with the tradition of his family.

Devaśarman follows the advice of the devoted housewife (*pativrata*) in toto; her prophesy comes to be true. After he gets a son he renounces the world when actually his wife expires. After renouncing the world, absolutely free from attachment with the blessings of Lord Narasimha, he attains liberation.



The story of Bramacārin and the devoted house-wife finds mention in Mbh. III. vanaparvan, Chs. 197-206 ; Padma I. Sṛṣṭikhaṇḍa Ch. 52 ; Bṛhad dharma P. I. Ch. 3 ; Śukasaptati pp. 3-6.

(2) *Anasrami myth*<sup>1</sup>

There lives a Brahmin proficient in Vedic lore ; unfortunately he loses his wife ; tired of the world he goes out on a visit to different holy places and makes it a habit of taking a dip in the sacred rivers. He maintains himself on the food that he gets as alms from different house-holders. Besides practising penance he recites the name of Lord Viṣṇu.

After taking his bath in the holy rivers like the Ganges, Yamunā and Sarasvatī etc., the Brahmin leaves for sacred Gayā where he offers libations of water in honour of his departed ancestors. Then he repairs to Mahendra mountain. After taking a dip in a reservoir of the mountain, once again he offers libations to his manes. Afterwards he enters a forest destructive of all sins (*pāpaharam vanam*—14.5). In the forest there is a mountain with a great stream of water descending from it. The Brahmin sprinkles the holy waters of the stream on the Naraṣiṃha image standing nearby. Thus with a body pure and sanctified, with a view to attaining emancipation he offers the lovely flowers of the mountain at the feet of Lord Naraṣiṃha. In this way for a pretty long time the learned Brahmin continues to live there keeping the habit of adoring the Lord everyday.

After long lapse of time pleased with his devotion Naraṣiṃha appears before him. The Lord points out that the Brahmin does not deserve His favour because his wandering life does not come under the purview of any *āśrama*. Convinced of the worthlessness of a wandering life, the Brahmin brings a change in his mode of conduct and takes to the life of a *yati*.



He makes the daily practice of taking a dip in the river (destructive of all sins); with three staves and the rosary of *akṣa* beads, standing in the midst of water he continues to mutter the auspicious *Gāyatrī mantra*; with forest as his residence and the fruits and roots of the forest as his food he keeps on the habit of adoring the Narasimha form of Lord Viṣṇu with his mind centred on Him.

Finally as a *jivana-mukta* he merges in Brahman, the eternal world—soul of the universe. And when his span of life is complete, he leaves the *samsāra* for good never to be born again.

### (3) *Episode of Ikṣvāku's life*<sup>1</sup>

Ikṣvāku, the mighty king of Solar race rules over Ayodhyā. In the past he has humbled down many powerful kings and has annexed their territories to his kingdom. He has instituted a number of sacrifices and has made generous gifts to the priests. The king is not only famous for his invincible might and strength, but he is also well-versed in all the *Śāstras*. Therefore it is figuratively said: With his strong and sturdy arms he bears the earth; in the tip of his tongue he has held Sarasvatī, (the goddess of learning): on his wide and expansive chest he supports Padmā (Lakṣmī) and in his heart he has the devotion to Lord Viṣṇu.”<sup>2</sup>

Though ruling over this earth extending as far as the sea, king Ikṣvāku is not mentally happy. Anxious for permanent bliss he looks upon the royal pleasure as vain and useless. On a canvass he has painted the pictures of Lord Hari in a standing pose, Lord Mādhava (Lord of Lakṣmī) in a sitting pose and Lord Ananta in the pose of resting. He rejoices to adore these three forms of the Lord three times a day. The great pleasure that he derives by adoring the Lord, brings home to him the worthlessness of the royal pleasures; and there arises in him the intense desire of be-

1. Nar. P. Ch.24-25.

2. *Bāhuvayena vasudhām jihvāgreṇa Sarasvatīm |  
Bāhara Padmāmurasā bhaktim cittena Mādhave || 24.23*



holding the divine form of Lord Hari. He enquires of his family priest Vasiṣṭha the means. The priest advises him to entrust the administration of his kingdom with his minister and to take recourse to penance and recitation of the twelve syllabled *mantra*—*Oṃ namo bhagvate Vāsudevāya* (Oṃ obeisance to Lord Vāsudeva). By the by he suggests that before taking of penance, for success in his undertaking the king should propitiate Vināyaka.

Ikṣvāku follows the advice of Vasiṣṭha ; he entrusts the government of his kingdom with his able minister Arjuna ; after offering prayers to Lord Gaṇeśa, he leaves the palace with the sole motive of practising penance.

Instead of crown bedecked with gold and jewels the king bears matted locks of hair on his head : in place of bracelets and ornaments he holds the rosary of 'akṣa' beads in his hands ; leaving aside the precious silken garment he bears around his waist the rough and stiff barks. Thus putting on the garb of a hermit, he enters the penance-grove and begins his rigorous austerities living on fruits, roots and leaves of the forest.

In summer in the midst of four blazing fires with his attention centred on the sun-god, he practises penance ; in rainy season in the open field without any support overhead he resorts to his austerities : and in winter standing in the midst of water he continues his ascetic practices. Thus with all his senses under control, he meditates upon Lord Viṣṇu and goes on reciting the twelve-syllabled *mantra*. Finally with air as the only means of subsistence, the king is deeply absorbed in penance and there appears Lord Brahmā before him. Lord Brahmā enquires of him the cause of his penance. The king tells Him his intense desire of beholding Lord Viṣṇu.

Then Lord Brahmā in referring to an episode of his life narrates to the king as to how at the beginning of creation he himself failed to have the vision of Lord Viṣṇu. In the beginning he was quite anxious to behold the Lord ; with that motive he took to rigorous austerities ; but his pite of all



his efforts, it was impossible for him to get His sight. Lastly as per the direction of a heavenly voice he started the work of creation and that is how he was able to have a vision of Lord Viṣṇu.

Citing this incident from his own experience, Lord Brahmā dissuades the king from practising penance; he advises him to go back to his capital where he should righteously rule over his subjects, for in case of kings the protection of subjects is the true 'tapas'—(*prajānāṃ pālanaṃ dharmah tapas caiva mahābhṛtām*—25.56), Besides Lord Brahmā makes a gift of an aerial car with the image of Lord Nārāyaṇa installed on it, the adoration of which would lead the king to liberation.

Having said so Lord Brahmā disappears then and there. And when the king Ikṣvāku ponders over these words of Lord Brahmā, there appears the aerial car with the images of Lord Nārāyaṇa and the serpent Ananta carved on it.

The king starts for his city along with the aerial car; the citizens welcome him and lead him to his palace. The aerial car of Brahmā is stationed in his beautiful palace. Besides carrying on his duty of ruling over his kingdom, the king regularly continues to adore Lord Hari installed on the car; the king keeps himself engaged in propitiating Lord Hari by worshipping Him with flowers and perfumes three times a day. After begetting children the king in deep meditation of the Supreme Brahman forsakes his mortal body and goes to the abode of Lord Viṣṇu.

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## CHAPTER IV

### FIVE CHARACTERISTICS OF THE NARASIMHA PURĀṆA

#### (a) *Sarga*

Next to the Vedas in Indian literature the Purāṇas are of great antiquity. The famous lexicon *Amarakosa* defines Purāṇa as constituted of five characteristics.<sup>1</sup> Most of the extant Purāṇas refer to this old definition that a Purāṇa primarily contains the five chief characteristics—(a) *Sarga* (Creation), (b) *Pratisarga* (Dissolution), (c) *Vaṃśa* (Genealogy of gods and sages), (d) *Manvantara* (Cycles of ages) and (e) *Vaṃśānucarita* (Accounts of glorious deeds of royal dynasties).<sup>2</sup> These characteristics indicate the 'real nature of Purāṇa in its early form. But at a later stage the five chief characteristics are neglected partially or totally and comparatively more importance is given to matters religious and social. Hence in the subsequent period we notice Purāṇa incorporating glorification of *tīrtha*, *vrata*, *dāna*, *pūjā*, *ācāra*, *āhnikā*, *Śrāddha*, *ākhyānas*, *upākhyānas*, *gāthās* and various other branches of learning which make it quite encyclopaedic in character. Generally the Mahāpurāṇas deal with these five characteristics.

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1. Purāṇam , Pañcalakṣaṇam—*Amarakośa*—*Śubdādivarga* 4-5.
  2. Vāyu I.4.10, Varāha 2.4, Kūrma I.1.12, Bhaviṣya I, Brahmaparvan 2.4-5. Viṣṇu III.6.25, Agni 1.14—.



When working on Purāṇas both Pargiter and Kirfel came across a peculiar problem i.e., the literal agreements in the different Purāṇa texts. In his 'Ancient Indian Historical Tradition' London 1922 (p. 23) Pargiter shows that both the Purāṇas—Vāyu and Brahmāṇḍa originally formed one Purāṇa. And in the same period in Germany Kirfel who independently took up the study of cosmogonic accounts of the Purāṇa texts, discovered in them a number of literal agreements. He pursued his studies in aiming at preparing lists of these agreements. And 'Das Purāṇa Pañcalakṣaṇa'—the oldest classification of Purāṇa literature is the outcome of his most strenuous effort. In the vorwort to his Purāṇa Pañcalakṣaṇa Kirfel admits that till the end of August 1925 Pargiter's work was not available to him, and by that time his own manuscript was ready for the press.

The conclusions arrived at by Kirfel in his "Das Purāṇa Pañcalakṣaṇa" are of such importance that the text turns out to be most vital for any Indologist. In his paper 'Two Accounts of Cosmogony' Paul Hacker observes: "As far as I can see, nobody has yet utilised Kirfel's results in studies about the history of Indian thought, although they imply much in this respect."<sup>1</sup> A.D. Pusalker, a scholar specialising in Purāṇas literature in his "Studies in the Epics and Purāṇas of India", Bombay, 1955, p. 196 ff seems to have misunderstood Kirfel's intention, which was not to divide the texts of Purāṇa into groups and to give relevant extracts', as Pusalker says, but to exhibit the several stages of development, traceable in different Purāṇas, of the chapters tallying with the Pañcalakṣaṇa definition.

Thus 'Das Purāṇa Pañcalakṣaṇa' has become an indispensable book of reference for Purāṇic studies. Generally the Mahāpurāṇas contain five chief characteristics. The

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1. Two Accounts of Cosmogony in: Jñānamuktāvali, commemoration volume in honour of Johannes Nobel (New Delhi, 1959), p. 77.



Upapurāṇas partially or haphazardly take up the Pancalakṣaṇa. But our text Narasimha Purāṇa deals with all these five characteristics. Naturally for a critical study of the Narasimha Purāṇa, we have made use of 'Das Purāṇa Pañcalakṣaṇa' of Kirfel as the base for the consequent changes and developments reflected in the Narasimha Purāṇa.

The 'Sarga' chapter of Narasimha Purāṇa does not conform to the 'Sarga' which has been taken up as the earliest account in the Purāṇa—Pancalakṣaṇa. Naturally in the succeeding chapter we will take up the discussion of the 'Sarga' which as depicted in Narasimha forms the second stage in the chronological development of the accounts of creation as pointed out by Kirfel. Therefore, it will be proper in the fitness of things to go for a discussion of the earliest text-group on Sarga Pratisarga as collected by Prof. Kirfel.

In the Ṛgveda, the most ancient text of Indo-Aryan literature we come across the accounts of creation. The Prajāpati hymn Rv. X. 121 and the Nāsadiya Sūkta Rv.X. 129 depict the primal state before creation and deal with the concept of 'cosmic egg' (brahmāṇḍ). In Rv.X.121.7 the Ṛgvedic seer speaks of the mighty waters which contained the universal germ. (*āpo ha yad brhatīr visvamāyan garbham dadhānā janayantīragnim*). The primal being which remained unmanifested in the primal water comes out of them as Hiranyagarbha, the golden embryo.

In depicting the primal state before creation the Nāsadiya Sūkta Rv.X. 129 says : "There was darkness pervaded by darkness ; in the beginning all this was an undistinguishable mass of water. "Apraketam salilam" referred to here and as interpreted by Geldner does not mean water as the first creation, but it speaks of the chaotic situation prevailing at the time before the creation started. Out of that undistinguishable mass of water that one (*īdā ekam*) already present there, emerged in the shape of seed.



In the latter hymn the sole primal being lies hidden in husk as a living germ and again comes forth from that as the first born through the power of *tapas*. In the former the same primal being who remains unmanifested in the primal waters comes out of it as Hiranvagarbha. Here we find the concept of the cosmic egg. The sole entity (*tad ekam*) lies hidden in the empty shell as the vital energy and it is hatched. it comes forth by the power of the *tapas*. The origin of the manifested universe out of the primal unitary being is just like a bird coming forth from an egg. As the egg is hatched by means of incubational heat. here also the cosmic egg is made to bring forth by means of heat.

Rv.X.90 (Puruṣa Sūkta) gives a different account of creation arising from the Great Puruṣa. The Great Puruṣa has a thousand heads, a thousand eyes and a thousand feet. On every side he pervades the earth. Although as the Universal Soul he pervades the universe, as the Individual Soul he is enclosed in a space of narrow dimensions. This particular hymn speaks of gods putting this primal Puruṣa in the sacrificial fire and from the different parts of the Puruṣa thus sacrificed are born Rcas, Yajus and Sāma-hymns, horses, cattle, goats and sheep. The Brahmin is called the mouth of Puruṣa, having the special privilege as a priest of addressing the gods in prayer. The arms of Puruṣa constitute the Rājanya, the prince and soldier who wield the sword and spear. His thighs constitute the Vaiśya, the agriculturist and tradesman, the chief support of society. His feet represent the Śūdra or labouring man on whose toil and industry all ultimately rests.

#### *Creation of mind-born sons :*

In Ṛgveda there is reference to 'seven seers'. The Ṛgvedic seer Trasadasyu Paurukutsya speaks of seven seers 'as our father' (*asmākamatra pitarasta āsanta sapta ṛṣayo* RV. IV.42.8). In Ṛgveda X.130.7 the Ṛgvedic seer Yajña Prājāpatya speaks of the seven seers as divine (*ṛṣayah sapta daivyah*). In RV.X.109.4 the seven ancient seers are also



associated with the gods. In keeping with this Vedic tradition the Brāhmaṇas too speak of the seven sages. In Śatapatha Brāhmaṇa (8.4.3.6, 9.3.1.21 & 13.5.4.5) the seven seers are identified with sacrificial cake; they have been created by the creator, the Lord. In Śatapatha Brāhmaṇa (2.1.2.4) the text speaks of the 'kṛttikās, who are referred to as the wives of the seven seers<sup>1</sup> originally called the 'ṛkṣas'. Coming to the age of the Upaniṣads we notice in the Brhadāranyaka Upaniṣad (2.2.5) the seven sages who are identified as Gautama, Bharadvāja, Viśvāmitra, Jamadagni, Vasiṣṭha, Kaśyapa and Atri.

Thus in their search for the origin of the universe the Vedic seers had developed different theories like the concept of the cosmic egg, the sacrifice of the primal Puruṣa and the birth of the seven seers. Besides in order to make the creation of this variegated universe possible, they conceived of the idea of the primal self dividing his body into two parts—male and female. The primal self alone existed in the beginning. Being all alone he had no delight. He desired a second. He was as large as a woman and a man closely embraced (*yathā strīpumānsau sampariṣyaktau*). He thereupon split himself into two parts—male and female. He copulated with her. Therefore human beings were produced. When the female noticed that the male was her generator and yet her lover, she transformed herself into a cow to hide from him, whereupon her divine partner became a bull; the woman then became a mare, while the male became a horse; she became a she-goat, the other a he-goat, finally a ewe, when the other became a ram. It was thus, that all the bipeds and quadrupeds down to the ants were born. (Brhadāranyaka Upaniṣad (1.4.3-4).

In continuation of the concept of the primal waters for the first time referred to in Vedic literature (Rv.X.121.7,

1. Further reference to seven seers is found in Mantra Brāhmaṇa (2.1.7), Sāṃkhyāyana Brāhmaṇa (27.6), and Gopatha Brāhmaṇa (1.3.12).



Rv.X.129.3, Rv.X.82.1 ; Taittirīya Saṃhitā 5.6.4.2, 5.7.5.3, 7.1.5.1 ; Taittirīya Brāhmaṇa 1.1.3.6, 2.2.9.3 ; Śatapatha Brāhmaṇa XI.1.6 1. "*āpo vā idam agre salilam asit*") the Purāṇa Pañcalakṣaṇa 1. Abschnitt, Textgruppe I in speaking of the primal state before creation introduces these waters. First of all the self-born Lord creates the waters, but without proceeding for the creation of the world of names and forms the Lord effuses his semen in the waters. The waters have fertilising power and the semen takes the form of a golden egg from which the self-born Lord is born. For a whole year in that egg the Lord resides and divides the egg into two halves—heaven and earth. And in between these two halves the Lord creates the ether. He stabilises the earth floating in the waters and the ten quarters are differentiated in clear and distinct manner.

Desirous of creating Prajāpati creates the mind, the speech, love, anger and the sexual delight. From lightning the creator creates the cloud, the thunderbolt and the rainbow ; he creates the birds and the god Parjanya. For successful performance of the sacrifice the creator creates Rcas, Yajus and the Sāma-hymns. With the help of these Rcas etc., the Sādhyas offer sacrifice in honour of the gods. Thus from body of the creator manifested in the waters (*ūpavasya Prajāpateḥ*) are born beings both high and low.

The self-born Lord creates the seven mind-born sons—Marici, Atri, Aṅgiras, Pulastya Pulaha, Kratu and Vasiṣṭha. In the Purāṇas they have been termed as the seven 'Brahmās'. These seven mind-born sons of Brahmā are devoted to Lord Nārāyaṇa. Further from His anger Brahmā creates Rudra and the sage Sanatkumara too. When the latter with his senses under restraint remains detached from creation, the seven mind-born sons go on producing creatures. From the seven mind-born sons originate seven great divine races with gods included in them. Thus great sages add to the glory and the honour of these divine races which become active through the procreation of off-springs.



The seven mind-born sons of Brahmā go on producing off-springs, but when they do not multiply, the Lord divides his body into two halves—one half male and the other half female. Through the union of this male and female parts the creator produces the different beings.

Thus in the earliest Purāṇic account of cosmogony Vedic concept of 'brahmāṇḍa' is retained though in a changed form. According to Rv.X.121.7 the mighty waters are said to have contained the universal germ and the primal being remaining unmanifested in the primal waters comes out as Hiranyagarbha. According to Rv.X.129 out of the primeval waters '*tad ekam*' present there emerges in the shape of a seed. The sole entity (*tad ekam*) which is designated as the germ lies covered by the husk and this germ takes its birth by the power of *tapas*. But the Purāṇa Pañcalakṣaṇa 1. Abschnitt, Textgruppe I speaks of the waters as the first product of Svayambhū, (*apa eva sasarpjādau*—10) in which the Lord casts his semen; through his semen the self-born Lord takes the form of an egg and from that egg the same Lord has his birth to start the creation of the world anew.

The idea of the different castes or different Vedas coming out from the Puruṣa put in the sacrificial fire by the gods (referred to in Rv.X.90) is given up. And here the Lord Prajāpati himself produces Ṛk. Yajus, Sāma etc. The Upaniṣadic concept of the primal self dividing his body into two parts—male and female and creating all the biped and quadruped beings takes a different turn. With the development of the concept of Hindu theology the authors of the Purāṇa-texts did not like to present the idea of the Self co-habiting with his own half. Their abhorrence of this concept took a different turn when the Self (Ātman) was replaced by the Lord. It is not the primal self but the Lord, the creator who divides his body into male and female and by the union of these male and female parts all the animate beings are born. Thus we can very well conclude, the Purāṇic account though maintaining the Vedic tradition, brings insignificant changes in the accounts of creation.



Second stage in the development of 'the account of creation' (Sarga) 1st Abschnitt, Textgruppe II A, 1. Kapitel (Padma<sub>1</sub> I.2.84-119 ; Padma<sub>2</sub> V.2.83-117 ; Viṣṇu I.2.10-66 ; Garuḍa 4-4-10).

*Viṣṇu Purāṇa I. Ch.2.10-66 :*

Puruṣa and Prakṛti are the two principles, Viṣṇu is the presiding Lord of both Puruṣa and Prakṛti. Puruṣa and Prakṛti are two forms of unmodified Viṣṇu. The other form of Viṣṇu is Kāla by which these two Puruṣa and Prakṛti are connected or separated.

Pradhāna is in a state of equilibrium of three qualities — sattva, rajas and tamas. Lord Viṣṇu of his own will enters both Prakṛti and Puruṣa and agitates them through his specific power — Kāla. From Pradhāna thus agitated because of his contact with Puruṣa, Mahat is produced, Mahat is three-fold as affected by sattva, rajas and tamas. From Mahat arises Ahmākāra, it is also three-fold viz., Vaikārika, Taijasa, and Bhūtādi. The bhūtādi Ahamkāra modifying itself creates śabda-tanmātra, from śabda-tanmātra is born Ākāśa with śabda as its special quality. Ākāśa while modifying itself gives birth to sparśa-tanmātra which produces Vāyu having sparśa (touch) as its quality. From Vāyu in course of its modification emerges rūpa-tanmātra which gives birth to Jyoti with rūpa as its quality. From Jyoti modifying itself is born rasatanmātra and it creates Apas having 'rasa' as its quality. Apas in course of modifying itself gives rise to gandha-tanmātra, from gandha-tanmātra is produced solid matter with 'gandha' as its quality. This is elemental creation (bhūta-tanmātra Sarga) proceeding from Ahamkāra affected by tamas. The five sense-organs and five motor-organs are produced by Ahamkāra affected by rajas. The ten divinities presiding over the ten senses (five sense-organs and five motor-organs) and the mind have their origin from sāttvika Ahamkāra. The skin, eyes, nose, tongue and ears are the five sensory organs. The anus, the organ of generation, the hands, the feet and the mouth are the five motor-organs. Excretion, generation, action,



motion and speech are respectively the functions of each of these motor-organs.

In this particular Purāṇa Lord Viṣṇu presiding over both Prakṛti and Puruṣa is also termed as Vāsudeva. In justifying the appellation Vāsudeva the text goes to elaborate—‘vas’ means to dwell, because all objects abide in Him and He abides in all the objects, He is termed ‘Vāsudeva’. The same Lord Viṣṇu besides being called Vāsudeva is also called Brahmā. Affected by rajas, Lord Viṣṇu becoming Brahmā himself is engaged in creating the universe, affected by sattva He protects all the subjects till the end of a Kalpa. Then affected by tamas He assumes the awful form of Rudra and destroys the world.

The Padma Purāṇa (part I: sṛṣṭikhaṇḍa Ch. 2.85-120) begins with the topic of creation in the same manner as Viṣṇu Purāṇa does and the account of creation of Padma is almost identical with that of Viṣṇu. But unlike Viṣṇu, here Brahmā is the cause of the universe.

First of all there is Brahmā, (then is manifested Pradhāna)<sup>1</sup> which is in a state of equilibrium of three qualities, from Pradhāna comes Mahat which is three-fold viz., Sāttvika, Rājasika and Tāmasika. Just as the seed is enveloped by the skin, this three-fold Mahat is enveloped by Pradhāna. From Mahat arises Ahaṃkāra, it is three-fold as characterised by sattva, rajas and tamas. So the three-fold Ahaṃkāra is well-known as Vaikārika, Taijasa and Bhūtādi. From Ahaṃkāra the five sense-organs, the five motor-organs, the five gross elements namely the earth, water, light, air and ether have their origin.

1. As pointed out by Kirfel in 1. Abschnitt, Sarga Pratisarga Textgruppe IIA 1. Kapitel, p. 8 the redactor of Padma drops the second pāda of the śloka—which reads—“Pradhānatattvam udbhūtaṃ mahāntaṃ tat samāvṛnot.” And in the seventh śloka of Padma, the redactor refers to Mahat which is three-fold. In the absence of the pāda referred to, the Padma text does not give a connected meaning.



The bhūtadi Ahaṁkāra modifying itself creates śabda-tanmātra, from śabda-tanmātra is born Ākāśa with śabda as its special quality. Ākāśa while modifying itself gives birth to sparśa-tanmātra which produces Vāyu having sparśa as its quality. From Vāyu in course of its modification emerges rūpa-tanmātra which gives birth to Jyoti with rūpa as its quality. From Jyoti modifying itself is born rasa-tanmātra and it creates Apas having rasa as its quality. Apas in course of modifying itself gives rise to gandha-tanmātra, from gandha-tanmātra is produced solid matter (saṁghāta) with gandha as its quality. The five sense-organs are :— the skin, the eyes, the nose, the tongue and the ears. The five motor-organs are :— the mouth (organ of speech), the hands, the feet, the anus and the organ of generation. These ten organs are produced from Ahaṁkāra affected by rajas.

In this particular text Brahmā is the ultimate source of this universe. He is the Supreme Self destitute of form and attributes ; free from birth, growth and death He is eternal, undecaying and imperishable. It is a fact that He is the only entity who shines brightly. At the end of the Brāhmī night (Brāhmīrātri) Brahmā wakes up and begins His creation, affected by sattva He protects the beings till the end of a Kalpa ; and affected by tamas assuming the form of Rudra finally He withdraws the universe into Him and sleeps on the bed of serpent Ananta in the ocean of deluge. After waking up once again He starts the work of creation. Because of His three-fold activity i e., creation, preservation and destruction, the same Lord manifests in three forms viz., Brahmā, Viṣṇu and Śiva.

In comparison with the account of creation as enunciated in Viṣṇu and Padma, the Garuḍa is sketchy and fragmentary. The account of creation is narrated in Viṣṇu in 70 ślokaś (I.2.1-70) and the same account covers 35 ślokaś in Padma (I.Ch.2.85-120), but Garuḍa limits this account of creation to 10 ślokaś (I.4.2-11).



From Viṣṇu is born Avyakta (Prakṛti), from Avyakta the Ātman originates, from Ātman buddhi, from buddhi manas, from manas Ākāśa, from Ākāśa Vāyu, from Vāyu Tejas, from Tejas Apas, from Apas Bhūmi (Earth).

Viṣṇu also known as Naranārāyaṇa and Vāsudeva is 'nirañjana'. He is the highest Brahman, the cause of creation, subsistence and destruction. The highest Brahman is of the nature of both Vyakta and Avyakta. As Brahmā He creates the universe, as Viṣṇu He protects it; and as Rudra He destroys it at the end of a Kalpa.

The sequence of creation as given in Garuḍa speaks of Avyakta no doubt, but because of the account given in a sketchy manner, the order of creation appears to be confused.

*Narasimha Purāṇa Ch.I.36-67 :*

Before the creation of this universe there was nothing here except that unitary principle known as Brahman, the eternal effulgent entity, the cause of everything. At the approach of time of creation, it begins to evolve the universe lying within itself.

The first entity to be evolved from Brahman is Pradhāna. From Pradhāna comes Mahat, Mahat is three-fold as characterised by sattva, rajas and tamas. Mahat gives rise to Ahaṁkāra which is again three-fold—"Vaikārika" (pure) Taijasa (passionate) and Bhūtādi (overpowered with darkness).

Mahat is enveloped by the chief principle Pradhāna, likewise Ahaṁkāra is enveloped by Mahat. The bhūtādi Ahaṁkāra modifying itself creates the subtle element (tanmātra) of sound which in its turn gives rise to ether. The ether modifying itself creates the subtle element of touch which ultimately gives rise to air. The air has the property of touch. The air modifying itself creates the subtle element of colour which in its turn gives rise to light; and light has the property of colour. Light modifying itself



creates the subtle element to taste and from the subtle element of taste water is produced. Water modifying itself creates the subtle element of smell and from the subtle element of smell, earth is produced ; the earth has the property of smell.

The five sensory organs and five motor-organs have their origin from Ahaṁkāra characterised by rajas ; the mind originates from Ahaṁkāra characterised by sattva, The pair of eyes, the pair of ears, tongue, the nose and skin are the five sensory organs. The anus (*pāyu*), the organs of generation (*upastha*), the pair of hands, the pair of feet and the mouth (the organ of speech) are the five motor-organs. Excretion, sexual pleasure, manual work, movement and speech are respectively the functions of each of these organs.

Ether, air, light, water and earth have respectively the properties of sound, touch, colour, taste and smell ; each succeeding gross element inheres in itself its own subtle element including the subtle element of the preceding gross elements. These five gross elements—ether, air, light, water and earth are distinct and without their co-operation and co-ordination the creation of the universe is impossible.

In spite of the fact that the account of creation is the same, the Viṣṇu Purāṇa takes Viṣṇu as the god presiding over both Puruṣa and Prakṛti. In Padma it is Brahmā who creates Pradhāna from which different entities like Mahat, Ahaṁkāra etc., originate in succession. Unlike these two texts the Narasimha Purāṇa takes up the Supreme Brahman as the primeval entity giving rise to Pradhāna. But the Brahman here though spoken of as attributeless is given a theistic colouring when the text refers to Brahman as Sarvajña and Jñātṛnāyaka. In the Vedāntic concept of creation it is Brahman who is without form, and without qualities. But when the question of creation comes, it is Īśvara who creates. This Īśvara is nothing but Brahman endowed with 'māyā' and He (Īśvara) is Sarvajña and Sarvasaktimat. Under the influence of the Vedāntic concept,



the *Narasimha Purāṇa* over-looks subtle difference between Brahman and Īśvara and attributes omnipotence and omniscience to Brahman which creates.

Like the two texts—*Viṣṇu* and *Padma* in concluding the account of creation, the *Narasimha Purāṇa* says : It is *Viṣṇu* who, endowed with the quality of *rajas* assumes the form of *Brahmā* and creates the universe. In each and every *Kalpa* *Viṣṇu* assumes the form of *Narasimha* etc., and protects the universe. And as *Rudra* He destroys it.

The *Narasimha Purāṇa* speaks of the Absolute Supreme Brahman, the impersonal entity as the cause of the universe (*sarvakāraṇam*). But the same impersonal entity is termed as 'sarvajña' as he knows the time when to create. This Brahman who is termed as *Sarvajña* also is called *Viṣṇu* (*Hari*) and He creates the universe assuming the form of *Brahmā*. The entity in charge of destruction is *Rudra* as is noticed in other texts, but as regards protection the text refers to *Viṣṇu* who assumes the form of *Narasimha* for protecting the universe. In the use of the term "*Narasimhādirupeṇa*" the text definitely suggests other incarnations of *Viṣṇu* like *Rāma*, *Kṛṣṇa* etc., when the universe was protected from the torment and oppression of the different demons.

## NINE-FOLD CREATION

Besides the account of creation discussed above in which there is clear influence of the *Sāṃkhya* system, the *Purāṇas* also speak of other kinds of creation. In *Mahābhārata* there is just reference to nine-fold creation (*Śāntiparvan* Ch. 298, verses 16-25). It will not be far from the truth to presume that later *Purāṇas* developed this idea of 'Nava-sarga' referred to in the *Mahābhārata* and started giving accounts of creation on this line.

In the version of creation discussed above though creation emanates from *Prakṛti* after it comes into union



with Puruṣa, a personal god like Brahmā, Viṣṇu or Śiva is the presiding diety of these two entities—Puruṣa and Prakṛti. But the account of creation we are going to narrate refers to the personal god as the prime entity from which directly creation proceeds.

Unlike the above account where Brahmā, Viṣṇu or Śiva<sup>1</sup> alternatively presides over Puruṣa and Prakṛti, in this account of nine-fold creation it is Brahmā who occupies the prominent and permanent position as the prime creator in all the Purāṇa texts.

According to 1. Abschnitt, Textgruppe IIA, 4. Kapitel (pp. 20-23) the first entity to originate from Brahmā is Mahat. Next comes the creation of five subtle elements (originating from Ahaṁkāra predominated by tamas) which is also called 'Bhūtasarga'. The third is the creation of five sense-organs, five motor-organs and the mind arising from Ahaṁkāra predominated by sattva (vaikārika). These three creations are termed as Prākṛta Sarga, as these three entities emanated from Brahmā in the natural process when Brahmā did not think over the pros and cons of the creation.<sup>2</sup>

Vaikṛta Sarga—Besides the creation which emanated from Brahmā of its own accord, the Purāṇas speaks of the second kind of creation which is effected only after Brahmā plans in a definite way. When Brahmā meditates, there is

1. It is in Kūrma Purāṇa (I.4,13-14) and Liṅga Purāṇa (I.4.11) that Lord Śiva happens to be the agitator of both Puruṣa and Prakṛti.
2. In this connection we refer to the different readings of the Purāṇa texts; "*ityeṣa prākṛtaḥ sargaḥ sambhūto buddhipūrvakaḥ*" this reading is put in the main text by Kirfel whereas the defective reading as found in Agni, Kūrma, Mārkaṇḍeya "*ityeṣa prākṛtasargaḥ sambhūte buddhipūrvakaḥ*" has been pushed down to the foot



creation of five-types of 'avidyā' known as creation predominated by 'tamas' *prādurbhūtaḥ tamomayaḥ*—1). This avidyā is spoken of as five-fold—*tamas*, *moha*, *mahāmoha*, *tāmisra* and *andhatāmisra*. After the creation of this five-fold avidyā, Brahmā again meditates as a result of which the world of vegetation is produced. This world of vegetation is differentiated as trees, shrubs, climbing plants, creepers and grass (*vrkṣa*, *gulma*, *latā*, *vīrudh*, *trṇa*). The creation of this vegetation world is termed as Mukhya Sarga. It is the fourth in order (*mukhya sargas caturthastu mukhyā vai sthāvarāḥ smṛtāḥ*—20).

The creation of this vegetable world even though originating after the meditation of Brahmā does not satisfy the creator, naturally He meditates again in consequence of which there is the animal creation known as 'Tiryaksrotas'. Birds and beasts coming under the animal creation are known as 'Tiryaksrotas' as they move horizontally as distinguished from man who walks erect. This animal creation is dominated by the quality of 'tamas', it is irrational; forsaking the path of morality and virtue it conducts itself mistaking ignorance as wisdom.

The creation of the animal world is definitely a developed stage in comparison with the world of vegetation. But because of the predominance of 'tamas' in both these creations Brahmā is not satisfied. Finding both these creations unfit for the highest goal of liberation, Brahmā meditates again and there results the creation of divinities (Deva-sarga). This particular creation dominated by the quality of 'sattva' is termed 'Urddhva-srotas', so called because they derive their nourishment from the exterior, not from the interior of the body. This divine creation endowed with pleasure and enjoyment, luminous from within and without has its abode in the highest region. Both the worlds of vegetation and of animals are dominated by 'tamas'; and the World of gods is purely of the nature of 'sattva'. Even though pleased with the creation of the divinities, Brahmā is not satisfied. Free from hunger and thirst,



always in the abode of bliss and eternally liberated they do not have the impulse for liberation. Therefore Brahmā again creates the human beings. Unlike the creation of the vegetation—world or the animal world which is dominated by 'tamas' or the world of gods which is purely of 'sattva' in nature, this creation of human beings is endowed with all the three qualities—'sattva', 'rajas' and 'tamas'. Because of the predominance of all the three qualities, the human beings are affected by evil; they are repeatedly impelled to action; illuminated by the light of knowledge both from within and without they very well become the means for 'puruṣārtha'—the liberation of the soul which is the object of creation. This creation of the human beings known as 'Arvāksrotas' is seventh in order. Because in this creation the current of nutriment tends downwards, it is called 'Arvāksrotas'.

The eighth creation is Anugraha. It inheres in it the quality of 'sattva' and 'tamas'. The Vāyu, Padma texts speak of the four different varieties of this Anugraha creation—Viparyāya, Śakti, Siddhi, and Tuṣṭi.<sup>1</sup> As the Vāyu Purāṇa speaks of the specific existence of these dispositions, Viparyāsa (stolidity otherwise slowness in expressing the feelings) is noticed in inanimate objects; Śakti or energy is found in animals. Siddhi or capability to attain perfection (perfectibility as translated by Wilson) is found in human beings; Tuṣṭi or acquiescence or tranquil enjoyment is noticed in divinities: The Mārkaṇḍeya Purāṇa speaks of the four different varieties as Viparyaya, Sānti, Siddhi and Tuṣṭi (Mārkaṇḍeya Purāṇa—47.28).

The Kaumāra creation is the ninth. This creation is so called because of Sanatkumāra, the mind-born son of Brahmā. Like Sananda, Sanaka, and Sanātana, Sanatkumāra declines to create progeny, remains as a Kumāra. Therefore this birth of Sanatkumār is called the Kaumāra crea-

1. Vāy I.6.62-63; Padma I.3.73.



tion. This Kaumāra creation is taken both as Prakṛta and Vaikṛta.

As regards the 'nine-fold creation' we do not notice much difference between the *Purāṇa Pañcalakṣaṇa* (1. Abschnitt, Textgruppe II A, 4. Kapitel) and the *Narasimha Purāṇa* (Ch. 3.15-28). When the *Purāṇa Pañcalakṣaṇa* speaks of Anugraha Sarga as inhering in it the quality of 'sattva' and 'tamas', the redactor of *Narasimha* refers to it as possessing the quality of 'sattva' only (*aṣṭamo nūgrahaḥ sargaḥ sōttvik ya udāhṛtaḥ*—Ch.3.26). Further the *Narasimha* text though retaining the *Pañcalakṣaṇa* tradition of designating the ninth creation as Kaumāra Sarga, confuses the point by naming the same ninth creation as Rudrasarga (*navam Rudrasargastu . . . prākṛto vaikṛtaścaiva Kaumāro navamaḥ smṛtaḥ*—Ch. 3.27).

## RUDRA SARGA

According to 1. Abschnitt, Textgruppe II A, 7. Kapitel (verses 6<sup>b</sup>-13) of "Das *Purāṇa Pañcalakṣaṇa*"—birth of Sanatkumāra, Sanaka, Sanandana and Sanātana does not satisfy Brahmā whose desire is that the race should continue. These sages inspired with holy wisdom are callous to create progeny. Disgusted with the failure of his mission to procreate through Sanatkumār and the other sages, Brahmā becomes extremely wrathful and from his forehead radiant like the sun there appears Rudra, half male and half female. After commanding Rudra to divide himself into two—half male and half female Brahmā disappears. In obedience to the order of Brahmā Rudra becomes two-fold disjoining his male and female parts. Rudra further divides the male part into eleven different persons, some of these are agreeable, some are hideous, some are fierce and some are mild. Likewise he divides the female part into different persons, some are of dark complexion, some are wheatish complexion.

CC-0. In the *Narasimha Purāṇa* referred to above, there is Besides the Rudra Sarga another tradition of Rudra Sarga in 1. Abschnitt, Text-



gruppe II A, 8. Kapitel (pp. 39-40). In the beginning of the Kalpa Brahmā desires to create a son in his own image, then appears a boy (Kumāra) of red blue complexion crying in a sweet voice. Brahmā asks him as to the cause of his weeping, in reply the boy requests Brahmā to favour him with a name. Brahmā gives him the name of Rudra and advises him not to weep any more. But still the boy weeps seven times. Therefore, Brahmā gives him seven other names like Bhava, Śarva, Iśāna, Paśupati, Bhīma, Ugra and Mahādeva. Thus on the whole there are eight Rudras who are assigned respective stations in the sun, the waters, the earth, the air, the fire, the ether, the Brahmin who has been initiated for performing a sacrifice and the moon. Not only these Rudras are manifested through these entities like the sun, water, earth etc., but also each of these is blessed with a wife. The wives of sun and other manifestations are respectively—Suvaracalā, Umā<sup>1</sup>, Vikeśī<sup>2</sup>, Śivā, Svāhā, Diśā, Dikṣā, and Rohiṇī. Their sons are known as :— Śanaīścara, Śukra, Lohitāṅga (Mars), Manojava (Hanumat), Skanda, Svarga, Saṃtāna and Budha.

The world becomes populated by the successive generations of these eight sons.

In the first tradition as preserved in the Purāṇa Pan-calakṣaṇa (1. Abschnitt, Textgruppe II A, 7. Kapitel verses 6<sup>b</sup>-13, pp. 35 36) Brahmā creates Rudra. The male Rudras are eleven in number and of different types. Likewise the female eleven Rudras are of different complexions. By specifying the peculiar features of the male Rudras and female Rudras the Purāṇa texts have tried to present a picture of the world which consist of beings of quite contradictory nature.

But the second tradition (1. Abschnitt, Textgruppe II A, 8 Kapitel pp. 39-40) goes a step further and gives a complete picture of the creation. There are eight Rudras mani-

1. In Padma and Viṣṇu it is Uṣā.

2. In Viṣṇu it is Sukeśī.



fested in the sun, moon etc., and each of them is blessed with a wife like Suvaracalā etc. They produce eight sons and the world becomes populated through successive generations.

The Narasiṃha Purāṇa does not describe separately these two accounts of creation. In Ch.5.3-15 it presents Rudra Sarga in a manner which appears to be a fusion of both the traditions. In the beginning of the Kalpa Brahmā meditates with a desire to create a son in his own image. Then there is born a baby boy of red-blue complexion (Kumāro Nīllohitaḥ). The baby fierce and terrible to look at with a huge frame of body is a union of half-male and half-female. All the quarters are illuminated by the glow of his body. Struck with the lustre emanating from his body, Brahmā directs him to divide his body. As per the direction of Brahmā, the baby boy divides himself into two parts—male and female. Further the male part is divided into eleven like Ajaikpāt, Ahirbudhnya, Kapālī, Hara, Bahurūpa, Tryambaka, Aparājita, Vṛṣākapi, Śambhu, Kapardin and Raivata. Likewise the female part is divided into eleven and it is Umā who assumes eleven different female forms and serves as the consorts of the eleven male Rudras.

After Rudra divides himself into male and female parts and after there are produced eleven male Rudras and their eleven counterparts (Umā in the form of eleven consorts), Narasiṃha Purāṇa gives a different account where Rudra alone becomes the agent of creation; for creation it speaks of Rudra practising penance inside deep waters. Fortified with the power of penance Rudra creates all the different animated beings besides Piśācas, Rākṣasas and Vetālas. And with a different motive he also creates Skanda.

The tradition in the text-kernel is—eight Rudras who are manifested in the sun, water etc., and each of them is blessed with a wife. The world is populated through their progeny. On this point the Narasiṃha Purāṇa makes a difference. There are eleven Rudras and there are eleven



wives (Umā appearing through eleven different forms) but the Narasimha is silent on their progeny. On the other hand Rudra who had already divided himself into male and female, goes down the waters where he practises penance. As a result of his rigorous penance the world of animated beings—Vetālas, Piśācas, Rākṣasas etc. is created. Therefore the account of creation in Narasimha Purāṇa can be called Rudra Sarga though Rudra follows a different course for creating the world.

### *Mental Creation :*

Besides the various types of creation referred to above, the Purāṇa texts in 1. Abschnitt, Textgruppe II A, 7. Kapitel verses 1-6<sup>a</sup> enunciate the doctrine of mental creation (mānasī sṛṣṭiḥ) by Brahmā. Brahmā meditates and he creates progeny through his mind. The forms and faculties of this progeny are derived from the corporeal nature of Brahmā. Besides all the beings from the gods to the inanimate objects appear with the characteristic of three qualities (*traiguṇyaviṣaye sthitāḥ*—3). When these mind-born sons do not multiply themselves, Brahmā creates other sons from his mind.<sup>1</sup> They are :— Bhṛgu, Pulastya, Pulaha, Kratu, Aṅgiras, Marīci, Dakṣa, Atri and Vasiṣṭha. In power and

1. In referring to these mind-born sons of Brahmā Gonda rightly says as to how the ancient material contained in the Vedic literature is found in the Purāṇic account of creation. He cites the examples from Vājasaneyi Saṃhitā 18.43, Taittirīya Saṃhitā 3.4.7.1 etc. "Prajāpati who accomplishes (creates) everything, is (as) manas, the Gandharvas, the ṛcas and the sāmāns are the apsarāsas ; Śatapatha Brāhmaṇa 6.1.2.6 "Prajāpati entered into sexual union with Vac by his manas i.e., (mentally). (Cf. Tāṇḍya Brāhmaṇa 2.2.9) The first of these mind-born sons is Marīci ; Atri, one of the others is no doubt mentioned in Śatapatha Brāhmaṇa 1.4.5.13. "Notes on Prajapati"—Purāṇa Vol. XXIII, No. 2, July, 1981, p. 151.



wisdom these nine sons are exactly alike Brahmā, so the Purāṇa texts designate all these sons as nine Brahmās (*nava brahmāṇa ityete purāṇe niścayaṃ gataḥ*—6<sup>a</sup>). Under the inspiration and guidance of Brahmā these mind-born sons begin their creation.

The account of mental creation as depicted in Narasimha Purāṇa Ch 5.17-19 does not differ in any way from that of the Purāṇa texts in 1. Abschnitt, Textgruppe II A, 7. Kapitel. In going into the details of the creation of these nine mind-born sons, the Purāṇa texts of Textgruppe II A, 7. Kapitel, verses 14-33 speak of their marriage with Khyāti, Saṃbhūti and etc. And in that connection they bring in Agni and Pitṛs who get married to Svāhā and Svadhā respectively.

The Narasimha Purāṇa has rather made the account more logical in so far as Agni and Pitṛs—these two mind-born sons are enumerated along with the nine mind-born sons.

For the continuance of creation through these nine or eleven mind-born sons they have to accept consorts. Therefore, the Purāṇa texts of this Textgruppe (verses 14-33) introduce quite a different method of creation when Brahmā divides himself into two persons—the first male or the Manu Svāyambhuva and the first woman or Śatarūpā. Manu Svāyambhuva takes Śatarūpā as his wife. From the union of Manu and Śatarūpā are born two sons—Priyavrata, Uttānapāda and two daughters—Prasūti, Ākūti. Prasūti and Ākūti<sup>1</sup> are given in marriage to Dakṣa and Prajāpati Ruci respectively. Through Ruci Ākūti gives birth to twins—Yajña and Dakṣiṇā. Dakṣiṇā gets married to Yajña and gives birth to twelve sons. These twelve sons are the divinities known as Yāmas presiding in the Manvantara of Svāyambhuva.

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<sup>1</sup> In Mārkandeya Purāṇa (Ch.50.15-16) it is Rddhi who gets married to Ruci.



Through Dakṣa Prajāpati Prasūti gives birth to twenty four daughters. Out of these twenty four daughters Dakṣa gives in marriage the first thirteen daughters to Dharma.<sup>1</sup> They are :— Śraddhā, Lakṣmī, Dhṛti, Tuṣṭi, Puṣṭi, Medhā, Kriyā, Buddhi, Lajjā, Vapus, Śānti, Ṛddhi,<sup>2</sup> Kīrti. The other eleven younger daughters like Khyāti, Satī Sambhūti Smṛti, Prīti, Kṣamā, Samnati, Anasūyā. Urja, Svāhā and Svadhā are respectively married to Bhṛgu, Bhava, Marīci, Aṅgiras, Pulastya, Pulaha, Kratu, Atri, Vasiṣṭha, Vahni and Piṭṛs.

Through his thirteen wives Dharma has thirteen sons. Śraddhā begets Kāma, Lakṣmī Darpa, Dhṛti, Niyama, Tuṣṭi, Santoṣa, Puṣṭi Lobha, Medhā Śruta, Kriyā Daṇḍa, Naya and Vinaya ; Buddhi Bodha, Lajjā Vinaya, Vapus Vyavasāya, Śānti Kṣema, Ṛddhi Sukha, and finally Kīrti gives birth to Yaśas.

Further Kāma, the son of Dharma is blessed with a son—Harṣa born from his wife Nandī. Himsā is the wife of Adharma and she begets a son—Anṛta and a daughter—Nikṛti. From the intermarriage of Anṛta and Nikṛti are born two sons—Bhaya, Naraka and two daughters—Māyā, Vedanā. Bhaya gets married to Māyā and Naraka gets married to Vedanā. Mṛtyu is born of Māyā through Bhaya and Duḥkha is born of Vedanā through Naraka. Further Mṛtyu has his children like Vyādhl, Jarā, Śoka, Tṛṣṇā and Krodha. All the children of Mṛtyu are without wives without posterity and without the faculty to procreate. All of them operate as cause for the destruction of the world.

According to 1. Abschnitt, Textgruppe II A, 9. Kapitel (Anhang) of 'Das Purāṇa Pañcalakṣaṇa', through his wife Khyāti Bhṛgu has two sons—Dhātṛ, Vidhātṛ and a daughter—Lakṣmī. Dbātṛ and Vidhtā get married to Āyati

1. The Liṅga Purāṇa (I.5.23) enumerates Dharma as Prajāpati.
2. In Mārkaṇḍeya and Viṣṇu the reading is Siddhi.



and Niyati the two daughters of Meru. Dhātṛ through Āyati has a son named Prāṇa ; Vidhātṛ through his wife Niyati has a son called Mṛkaṇḍa. The son of Mṛkaṇḍa is Mārkaṇḍeya, and the son of Mārkaṇḍeya is Vedaśīras. Prāṇa has a son Dyutimat and the son of the latter is Rājavat. And from Rājavat the race of Bhṛgu continues without interruption.

From the union of Marīci and Sambhūti is born Paurṇamāsa ; Virajas and Parvata<sup>1</sup> are the two sons of Paurṇamāsa.

From the union of Aṅgiras and Smṛti are born four daughters—Sinivālī, Kuhū, Rākā and Anumati.<sup>2</sup>

From the union of Atri and Anasūyā are born three sons named Soma, Durvāsas and Dattātreyā.

From the union of Pulastya and Prīti is born Dattoli who was called Agastya in the Svāyambhuva Manvantara.

From the union of Kṣamā and Pulaha are born three sons—Kardama, Avariya<sup>3</sup> and Sahiṣṇu.

From the union of Kratu and Samṇati are born sixty thousand Bālakhīlyas. They are pigmy sages no bigger than a joint of the thumb and they are all resplendent like the blazing sun.

From the union of Vasiṣṭha and Ūrjā are born seven sons—Rajas, Gātra, Urdhvaabāhu, Savana, Anagha, Sutapas and Śukra, they are the seven sages (Saptarṣi).

From the union of Agni and Svāhā three sons are born—Pāvaka, Pavamāna and Śuci ; all these three give birth to forty five sons. Thus including Agni, the son of Brahmā there are forty nine descendants who constitute the forty nine fires.

1. In Garuḍa and Viṣṇu it is Sarvaga.
2. In Mārkaṇḍeya the reading is Bhānumatī.
3. When Garuḍa refers to it as Arthavīra and Kūrma as Variyan, the texts of Mārkaṇḍeya and Viṣṇu speak of it as Arvavīra and Urvanivāt respectively.



From the union of Piṭṛs and Svadhā are born Menā and Dhārīṇī. They are both female yogis and are acquainted with theological truth. Thus ends the account of the progeny of the daughters of Dakṣa.

Though the Narasimha Purāṇa (Ch.5.16-35) follows the traditional account of creation preserved in the Ur-text of the Purāṇa literature, yet it must be admitted that this Upapurāṇa glosses over it without going into detail. The first difference that comes to our notice is that the eleven Prajāpatis in the Ur-text are :— Bhṛgu, Pulastya, Pulaha, Kratu, Aṅgiras, Marīci, Bhava (Dakṣa), Atri, Vasiṣṭha, Agni and Piṭṛs but in the text of Narasimha Purāṇa they are Bhṛgu, Marīci, Atri, Aṅgiras, Pulastya, Pulahā, Kratu, Pracetas, Vasiṣṭha, Agni and Piṭṛs.

In the older account Śatarūpā gives birth to Prasūti and Ākūti besides two sons—Priyavrata and Uttānapāda. Narasimha Purāṇa retains two sons ; but out of two daughters it totally drops the line which continues through Ākūti and Ruci.

In the Ūr-text there is clear and distinct mention of the name of thirteen sons begotten by thirteen daughters of Dakṣa married to Dharma. On the other hand the Narasimha Purāṇa passes over this detailed list by giving passing reference to Kāma and etc. (*Śraddhādīnām tu patnīnām jātāḥ kāmādayaḥ sutāḥ*—5.25).

The Ūr-text besides referring to the genealogy coming down from Dharma through his thirteen wives refers to the union of Adharma and Himsā and the line following from their union. The Narasimha Purāṇa is silent about Adharma or his wife Himsā.

The eleven younger daughters which Prasūti bears to Dakṣa are married to eleven mind-born sons of Brahmā. In giving an account of the genealogy resulting therefrom, the Ur-text clearly speaks of the name of eleven mind-born sons and their wives eleven in number—the daughters of Dakṣa. But in giving a detailed account of the genealogy of each



of them the basic text speaks of all the Prajāpatis except Bhava who is married to Sati. The Narasiṃha Purāṇa though giving a general statement that eleven daughters of Dakṣa were given in marriage to eleven Prajāpatis (*etāśca dattā Dakṣeṇa ṛṣīnām bhāvitātmanām*—5.28) in the detailed account that follows, there is reference to only five Prajāpatis and their genealogy (Narasiṃha 5.29-35). In the Ur-text Sambhūti, the wife of Marīci gives birth to Paurṇamāsa, but Narasiṃha Purāṇa speaks of Sambhūti as giving birth to sage Kaśyapa.



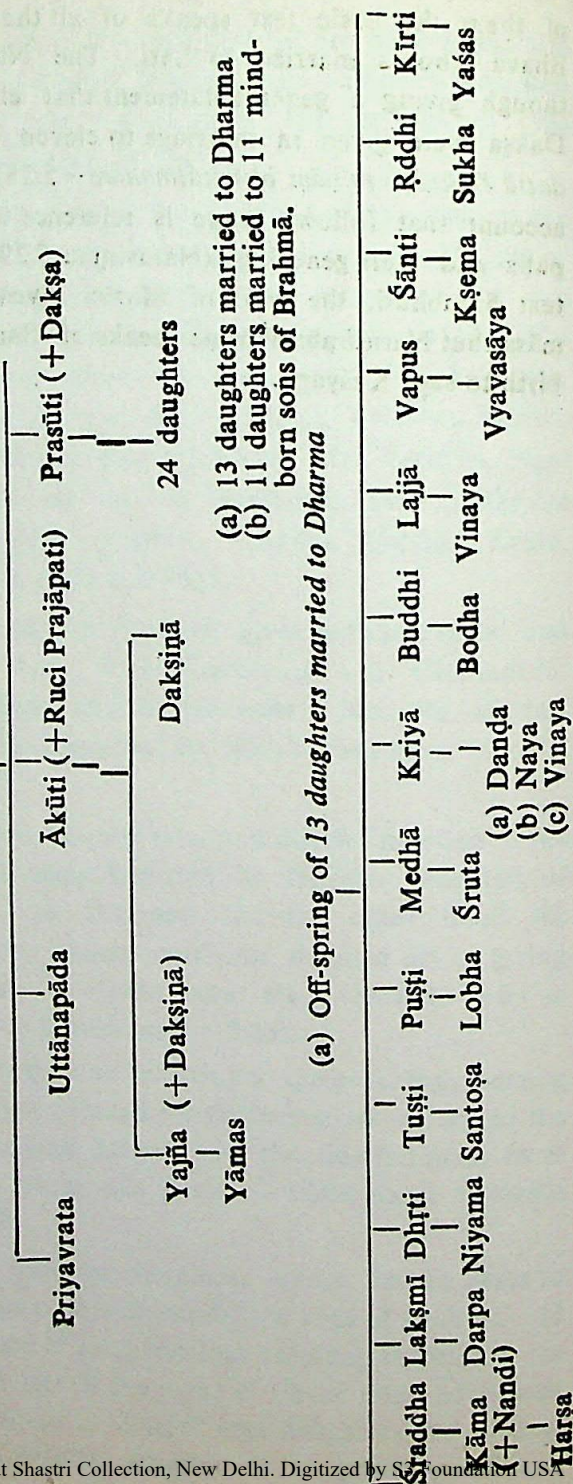
TABLE I

## 1. Abschnitt, Textgruppe II A, 7. Kapitel (verses 14-33)

## Sarga and Pratisarga

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Manu (+ Śatarūpā)





*Off-spring of Himsā and Adharma*

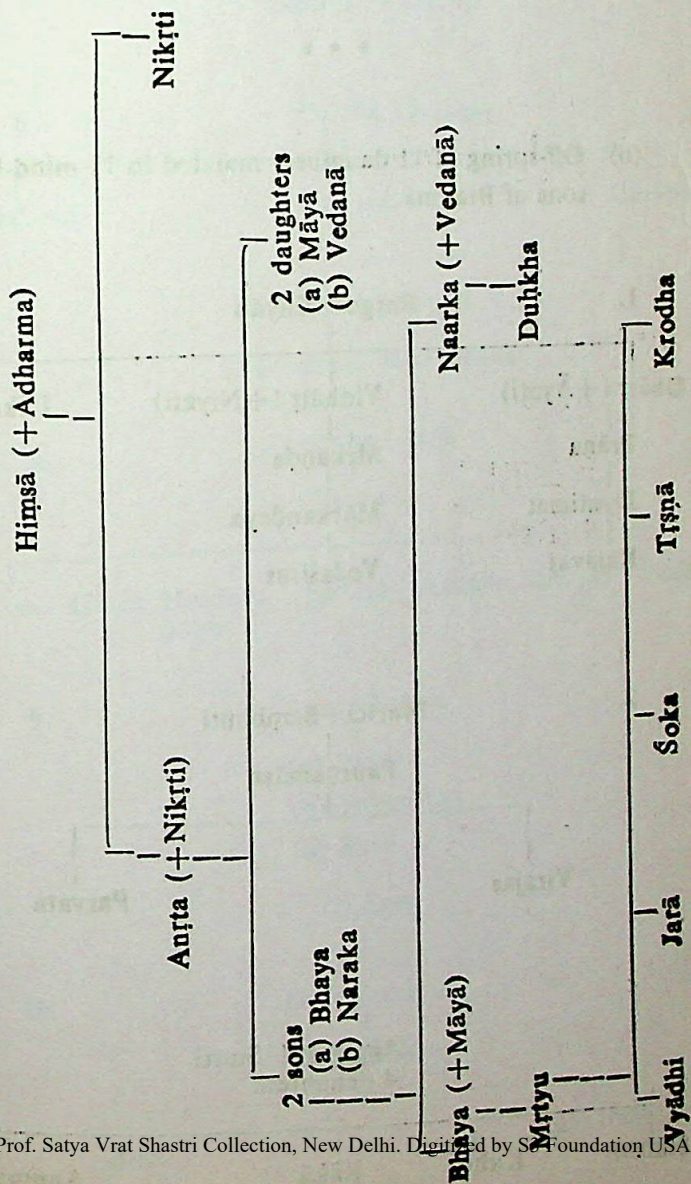


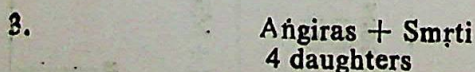
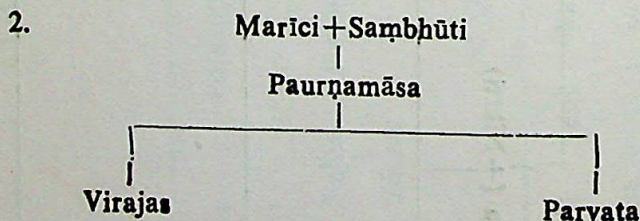
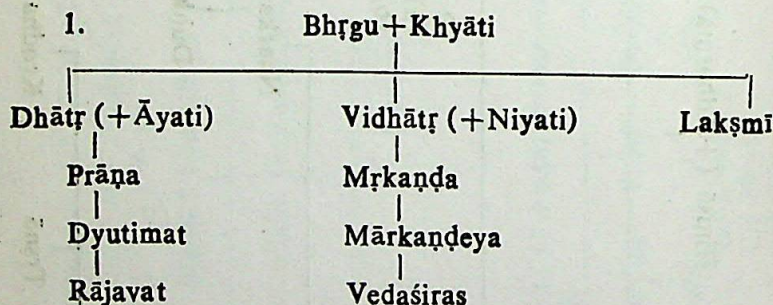


TABLE II

1. Abschnitt, Textgruppe II A, 9. Kapitel (Anhang)  
Sarga and Pratisarga

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(b) Off-spring of 11 daughters married to 11 mind-born sons of Brahmā.

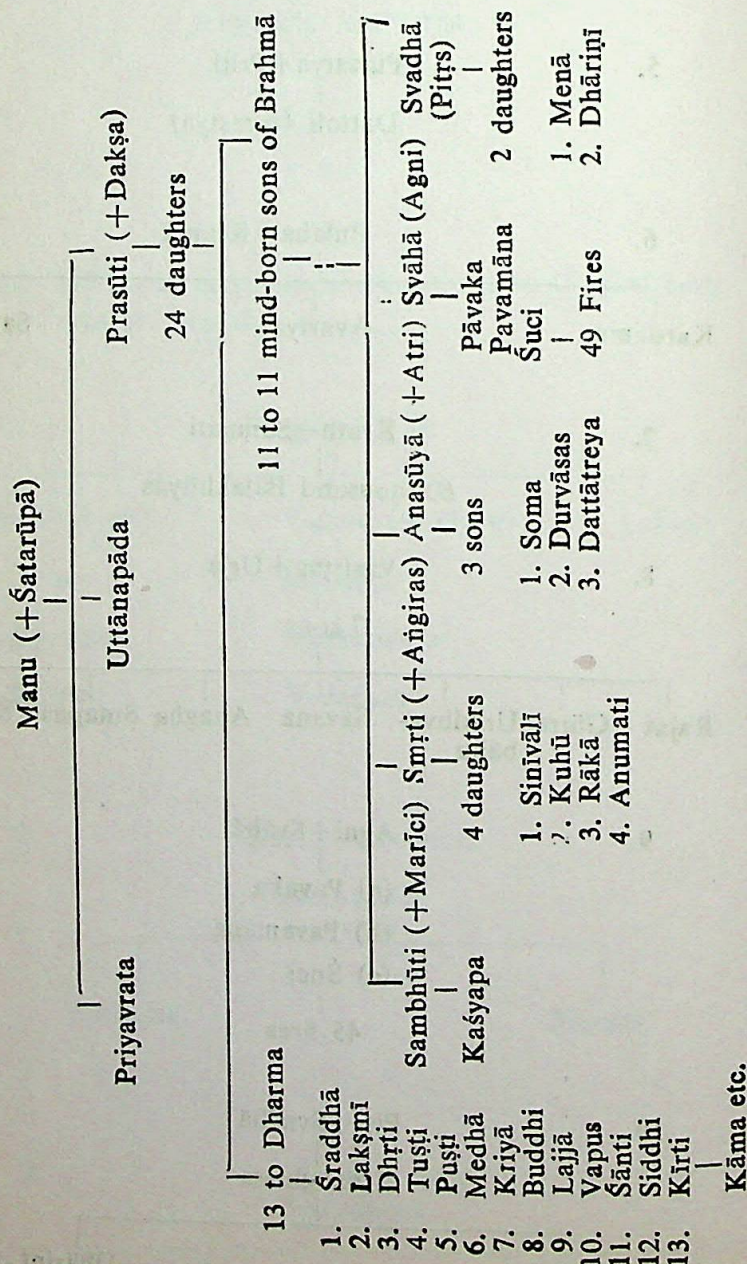








## Narasimha Purāṇa (Ch.5.16-35)





## (b) PRATISARGA

As pointed out by Paul Hacker, the original sense of 'Pratisarga' is "continuation of creation of the mental offspring of the Creator"<sup>1</sup>, but in course of time there is change in meaning and it comes to convey just the opposite sense of Sarga. When the word Sarga stands for creation in general and it includes different kinds of creation like "nava-sarga", "Rudra-sarga" and "mānasī sṛṣṭiḥ" etc., as discussed above, the term Pratisarga denotes dissolution. In the Purāṇa literature quite a few terms are used to denote Pratisarga. Brahma Ch.233.11 speaks of it as '*antara pralaya*' and '*kalpasamhāra*': in Viṣṇu (I.2.25) and Kūrma (II.43.5) it is '*pratisañcara*', the Bhāgavata speaks of it as '*udāpluta*' (III.8.10), '*saṁsthā*' (XII.7.17), '*pratisaṁkrama*' (III.10.14) and '*saṁplava*' (XII.4.34), ; in Vāyu (II.40.47) it is referred to as '*tattvaprasamyama*'. Agni (368.1-2) Kūrma (II 43.5), Viṣṇu (I.7.41) and Bhāgavata (XII.7.17) speak of four kinds of dissolution namely Naimittika, Prākṛtika, Ātyantika and Nitya.<sup>2</sup>

1. "Two Accounts of Cosmogony" in Jñānamuktāvali, commemoration volume in honour of Johannes Nobel (New Delhi, 1959), p. 83.

2. Agni Purāṇa 368.1-2 :

*Caturvidhastu pralayo nityo yaḥ prāṇināṃ layaḥ  
Sadā Vināśojātānām, brāhma naimittiko layaḥ  
Caturyugasahasrānte prākṛtaḥ prākṛto layaḥ  
Laya ātyantiko jñānādātmanah paramātmāni*

Kūrma Purāṇa II.43.5 :

*Nityo naimittikaścaiva prākṛtātyantikau tathā  
Caturddhā 'yaṁ purāṇe'smin procyate pratisañcaraḥ*

Viṣṇu Purāṇa I.7.41 :

*Naimittikaḥ prākṛtikaḥ tathāivātyantiko dvija  
Nityaśca sarvabhūtānām pralayo' yaṁ caturvidhaḥ*

Bhāgavata Purāṇa XII.7.17 :

*Naimittikaḥ prākṛtikaḥ nitya ātyantiko layaḥ  
Saṁstheti kavibhiḥ proktā caturddhā'sya svabhāvataḥ*



*Naimittika Pralaya :*

When a day of Brahmā (a day of Brahmā is equivalent to a Kalpa which consists of one thousand Caturyugas (ends), there occurs the night of same duration (brāhmī rātri) and during this night the dissolution of the earth takes place. At that time, of the seven lokas Bhuḥ, Bhuvah and Svaḥ—these three lokas get submerged in the waters and the rest four lokas—Mahah, Janah, Tapaḥ and Satyaṁ remain unaffected. During the period of dissolution Lord Brahmā withdraws the whole universe into Himself and for the whole night measuring a Kalpa He goes to sleep on the bed of serpent Ananta. In justifying the term 'Naimittika' pralaya both Viṣṇu (VI.4.7) and Brahma (Ch.233.7) say : when Viṣṇu in the form of Brahmā goes to sleep on the serpent Ananta, this dissolution takes place. Viṣṇu becomes a 'nimitta' of this pralaya and that is why it is called Naimittika.<sup>1</sup>

*Prākṛtika Pralaya :*

The 'Prākṛtika' pralaya differs from 'Naimittika' pralaya on the point that the latter occurs when Brahmā goes to sleep and the former takes place when the span of life of Brahmā is over. The span of life of Brahmā continues for two 'parārdhas'.<sup>2</sup> At the end of two 'parārdhas'

## 1. Viṣṇu VI.4.7 :

*Eṣa naimittiko nāma maitreya pratisaṅcarah  
Nimittam tatra yat śete Brahmarūpadharo Hariḥ  
Brahma Purāṇa Ch. 233.7 :*

*Eṣa naimittiko nāma viprendrāḥ pratisaṅcarah  
Nimittam tatra yat śete Brahmarūpadharo Hariḥ*

2. By the standard of his own measurement one hundred years of Brahmā constitutes his life and this period is called a 'Para' and the half of it is known as 'Parārdha'. So the life-span of Brahmā is two 'parārdhas'. A day of Brahmā is equivalent to one Kalpa which consists of 1000 Caturyugas. A year of Brahmā is equal to 360

Contd.



all the seven causal principles viz., Mahat, Ahaṁkāra and the five tanmātras are dissolved in Prakṛti. It is said to be the 'Prākṛtika' pralaya as in it all the twenty four fundamental principles really get finally dissolved. For one hundred years (constituting the life-span of Brahmā) the Parjanya does not rain; afflicted with hunger and thirst all creatures begin to devour one another; with rays scorching to the extreme the Sun sucks up all the water in the seas, on the earth and in human bodies; Fire burns furiously and burns down the whole creation; a strong and violent wind blows so vehemently that the sky gets enveloped in dust and assumes a smoky appearance. And the universe gets into a state of deluge.

With the entire universe lying submerged, the waters absorb smell, the distinctive quality of earth and the earth is dissolved into waters. Fire absorbs the moisture of waters which dry up and disappear in it. The air absorbs the colour of fire which thus merges in the air itself. Ether absorbs the distinctive property of air which then merges in ether. Then 'tāmasa ahaṁkāra' absorbs sound, the characteristic of ether where upon ether is merged in it. Taijasa Ahaṁkāra absorbs the sense-organs and the "vaikārika Ahaṁkāra" the gods and their functions. The Mahat absorbs Ahaṁkāra and the three guṇas—'sattva', 'rajas' and 'tamas' absorb the Mahat. At last Prakṛti impelled by time absorbs the guṇas. Thus when everything dissolves into Prakṛti, there is 'Prākṛtika pralaya'.

Kalpas : hence the life-span of Brahmā is equal to 36,000 Kalpas ( $360 \times 100$ ). In terms of human years it is 311040,000,000,000 years. (The day of Brahmā is 4320,000,000 human years (vide Narasimha Purāṇa). And the night of Brahmā is of same duration, so the day and night of Brahmā is  $4320,000,000 \times 2 = 8640,000,000$  human years.  $8640,000,000 \times 36,000 = 311040,000,000,000$  human years).



*Ātyantika Pralaya :*

Liberation of the soul due to the right knowledge and absorption into the Brahman is called Ātyantika pralaya. Whatever is perceived as a cause or an effect is an illusion because a cause and an effect depend upon the existence of the other. Therefore, all that has a beginning and an end is unreal. Though perceived by us, the phenomenal world is not real. The man who differentiates between the individual self and Supreme Self is ignorant and his self is not illuminated by the light of knowledge. The individual soul is but identical with the Supreme Soul ; because of its ignorance (avidyā) the individual soul identifies itself with the physical body etc. He who realises this eternal truth, his 'avidyā' is destroyed and he is liberated. With liberation there is an end to all his misery i.e., ādhidaivika, ādhibhautika and ādhyātmika. In justifying the term Ātyantika (pra—) laya) Bhāgavata XII.4.34 says : "By rending with the weapon of wisdom (*vivekahetina*) the fetters of the self caused by 'māyā' when a man realises the Supreme Self, he achieves the "ātyantika laya" (liberation).<sup>1</sup>

*Nitya Pralaya :*

The destruction of beings which is constantly going on in this world is regarded as Nitya pralaya (Agni, Kūrma and Viṣṇu).<sup>2</sup>

1. Bhāgavata Purāṇa—XII.4.34

*Yadaivametena vivekahetina māyāmayāhaṁkaraṇātma-bandhanam*

*Chittvācyutātmānubhavo' vatiṣṭhate tamāhurātyantikamaṅga samplavam*

2. Agni 368.1—

*Nityo yaḥ prāṇināṁ layaḥ sadāvināśo jātānām |*

Kūrma II.43,6

*Yo'yaṁ samdrśyate nityaṁ loke bhūtakṣayaṣṭviha |*

*Nityaḥ samkīryate nāmnā munibhiḥ pratisaṅcaraḥ ||*

Viṣṇu I.7.43b—

*Nityaḥ sādaiva bhūtānāṁ yo vināśo divāniśam |*



Every minute the objects here on this earth undergo constant change and modification. Kāla is manifestation of the Almighty (Īśvaramūrti). And impelled by this Kāla there occurs the successive stages of growth and decay of created beings. The stream flows by, though apparently it is the same stream, the waters flowing in it are not the same. Likewise the flame of a lamp though apparently steady and unchanging, changes every moment. As this change in the stream or the flame is not noticeable to the naked eye, the growth and decay going on every minute in this world is not noticed by us. Like the stream or the flame of a lamp, there is constant appearance and dissolution of the created beings. (Bhāgavata XII.4.35-37).<sup>1</sup>

On the five chief characteristics of the Purāṇas, the Narasimha Purāṇa, though a late Upapurāṇa has something to say on each of the features like Sarga, Vaṃśa, Manvantara and Vaṃśānucarita, but on the point of Pratisarga it is very sketchy and in concluding śloka 28 of Ch. 2 it speaks of 'Naimittika pralaya' when Lord Hari withdraws into Himself the entire creation and goes to sleep (*naimittikākhye pralaye samastam samhṛtya śete Harirāḍidevaḥ*).

1. Bhāgavata Purāṇa XII.4.35-37 :

*Nityadā sarvabhūtānām Brahmādīnām parantapa |  
Utpattipralayāveke sūkṣmajñāḥ sampracakṣate ||  
Kālasroto javenāsu hriyamāṇasya nityadā |  
Parīṇāmināmavasthāstā janmapralayahetavaḥ ||  
Anādyantavatānena kālenśvaramūrtinā |  
Avasthā naiva dṛśyante viyati jyotisāmiva ||*



## (c) VAMŚA

The Bhāgavata Purāṇa (XII. Ch. 7) depicts the characteristics of the Purāṇa Literature. Though in other Purāṇa texts there is reference to the five features<sup>1</sup> of the Purāṇas, this text speaks of ten features. And in this connection this Purāṇa gives clear and concise definition of each of these characteristics. In defining Vamśa, the text says :— “rājñāṃ Brahmaprasūtānāṃ vamśastraikāliko'nvayaḥ” (XII. 7-16). Vamśa denotes the line extending over all the three divisions of time (i.e., past, present and the future), of kings of noble descent as sprung from Brahmā. But according to the tradition of other Purāṇa texts Vamśa refers to the line of the kings as well as the sages.

*First account of Vamśa* (2. Abschnitt, 1. Kapitel, Textgruppe I) :

Creation for the first time originates from Brahmā. And it is Brahmā who divides himself into two—male portion and female portion. The male portion is Manu Svāyambhuva<sup>2</sup> and the female portion is Śatarūpā. As usual Manu Svāyambhuva takes Śatarūpā as his wife and she bears him a son—Vira. Vira gets married to Kāmyā, the daughter of Prajāpati Kardama and she gives birth to six sons—Priyavrata, Uttānapāda, Samrāt, Kuṣṇi, Virāt, and Prabhu. The Prajāpati Atri takes Uttānapāda as his son. Uttānapāda is married to Sunṛtā, the daughter of Dharma and she bears him four sons—Dhruva, Kīrtimat, Āyusmat and Vasu. Of these four sons it is Dhruva who practises rigorous penance

1. Vāyu 1.4.10, Agni Ch. 1.14, Kūrma I.1.12, Viṣṇu III.6.25, Varāha Ch. 2.4 and Bhaviṣya I.2.4-5.

2. The commencement of creation is described very clearly through the union of Manu and Śatarūpā, the male and female portions of Brahmā. But sometimes we notice in the texts Brahmā produces Virāj and from Virāj is produced Manu. So we have a series of Brahmā, Virāj and Manu instead of Brahmā and Manu only.



for three thousand divine years and prays for the highest glory. Pleased and propitiated with his penance Lord Brahmā confers on him a fixed position above all constellations.

Śambhu, the wife of Dhruva gives birth to two sons—Śiṣṭi and Bhavya. Śiṣṭi marries Succhāyā and Succhāyā bears him five sons all of whom are of unblemished conduct. They are :—Ripu, Ripuñjaya, Vipra,<sup>1</sup> Vṛkala, Vṛkatejas<sup>2</sup> Br̥hatī, the wife of Ripu gives birth to Cākṣuṣa. Cākṣuṣa has Cākṣuṣa Manu born from Puṣkariṇī, the daughter of Prajāpati Viraṇa. Cākṣuṣa Manu has ten sons born from Naḍvalā, the daughter of Prajāpati Vairāja. They are :—Ūru,<sup>3</sup> Pūru, Śatadyumna, Tapasvin, Satyavāk,<sup>4</sup> Kavi,<sup>5</sup> Agniṣṭut,<sup>6</sup> Atirātra, Sudyumna and Abhimanyu. Ūru has six sons born from his wife Āgneyī viz., Aṅga, Sumanas, Svāti, Kratu, Angiras and Gaya. Aṅga has a son—'Vena' born from Sunīthā. But Vena addicted to sinful deeds is not liked by the sages who rub his right arm and the great king Pṛthu is born.<sup>7</sup> Pṛthu, the foremost of the Kṣatriyas,

1. In Agni the reading is Ripra and in Brahma the reading is Vira.
2. In Kūrma the reading is Vṛsatejas.
3. In Brahma it is Kutsa whereas in Śiva Purāṇa Dharma Saṃhitā it is Ruru.
4. In Śiva Purāṇa Dharma Saṃhitā the reading is Satyajit.
5. In both Kūrma and Viṣṇu the reading is Śuci.
6. In Viṣṇu and Śiva Purāṇa Dharma Saṃhitā the reading is Agniṣṭoma.
7. The texts like Agni (Ch.18.11), Garuḍa (I.6.5) speak of the death of Vena. Because of his addiction to sinful activities and negligence in protecting the subjects, the seers kill him with kuśa-reeds. In justifying the rubbing of the hand of Vena, the Viṣṇu Purāṇa (I.13.27 ff) says because the seers do not want Vena to die sonless, and they like to save the kingdom from anarchy, they rub the right arm of the dead king from which Pṛthu is born.



protects the subjects and he is the first of the kings who conduct the Rājasūya sacrifice. In the sacrifice conducted by Pṛthu the two bards—Sūta and Māgadha have their birth. For the benefit of his subjects the celebrated king Pṛthu milks the earth in the form of the cow.

Pṛthu has two sons—Antardhi (referred to in the text as Antardhāna) and Pālina who conduct a holy and righteous life. Antardhāna has Havirdhāna born from Śikhaṇḍinī. Havirdhāna has six sons born from Dhiṣaṇā viz, Prācīnabarhi, Śukra,<sup>1</sup> Gaya, Kṛṣṇa, Vraja and Ajina. Prācīnabarhi is a Prajāpati by whom mankind is multiplied after the death of Havirdhāna. Prācīnabarhi gets married to Savarṇā, the daughter of the Ocean and is blessed with ten sons. Expert in the science of archery all these ten sons are known as Prācetasas ; immersed in the waters of the sea they practise religious austerities for ten thousand years.

In the absence of Prācetasas the earth goes on unprotected. The earth is all around covered over with trees so tall and huge that the wind does not blow and the sky becomes invisible : the poor subjects suffer. Coming to know of this wretched condition of the earth, the ten Prācetasas full of rage and fury create Fire and Wind. By the force of the Wind the trees are uprooted and all the trees are devoured up by Fire. When the trees and plants are on the verge of extinction, Soma, the king of plants approaches these Prajāpatis, appeals to them to be pacified and offers them his daughter Māriṣā<sup>2</sup> in marriage. From the union of

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1. In the texts of Harivaṃśa and Brahmāṇḍa it is Śukla.
  2. When the great sage Kaṇḍu is engaged in rigorous penance, Indra, the Lord of gods is afraid of his future. In order to disturb his penance, he deposes the nymph Pramlocā : the sage falls in love with the nymph and lives in her company for many hundreds of years. Afterwards conscious of his fault Kaṇḍu renounces Pramlocā.

Contd.



ten Prajāpatīs with Māriṣā is born the eminent Prajāpati Dakṣa by name.

From his mind Dakṣa creates bipeds, quadrupeds, movable and immovable objects. Then he produces daughters. He gives in marriage ten to Dharma, thirteen to Kaśyapa, and the remaining daughters (twenty seven in number)—the stars to Soma. From the union of Dharma, Kaśyapa and Soma with their consorts, come into existence all the gods, demons, serpents, cattle, birds, Gandharvas and Apsarasas.

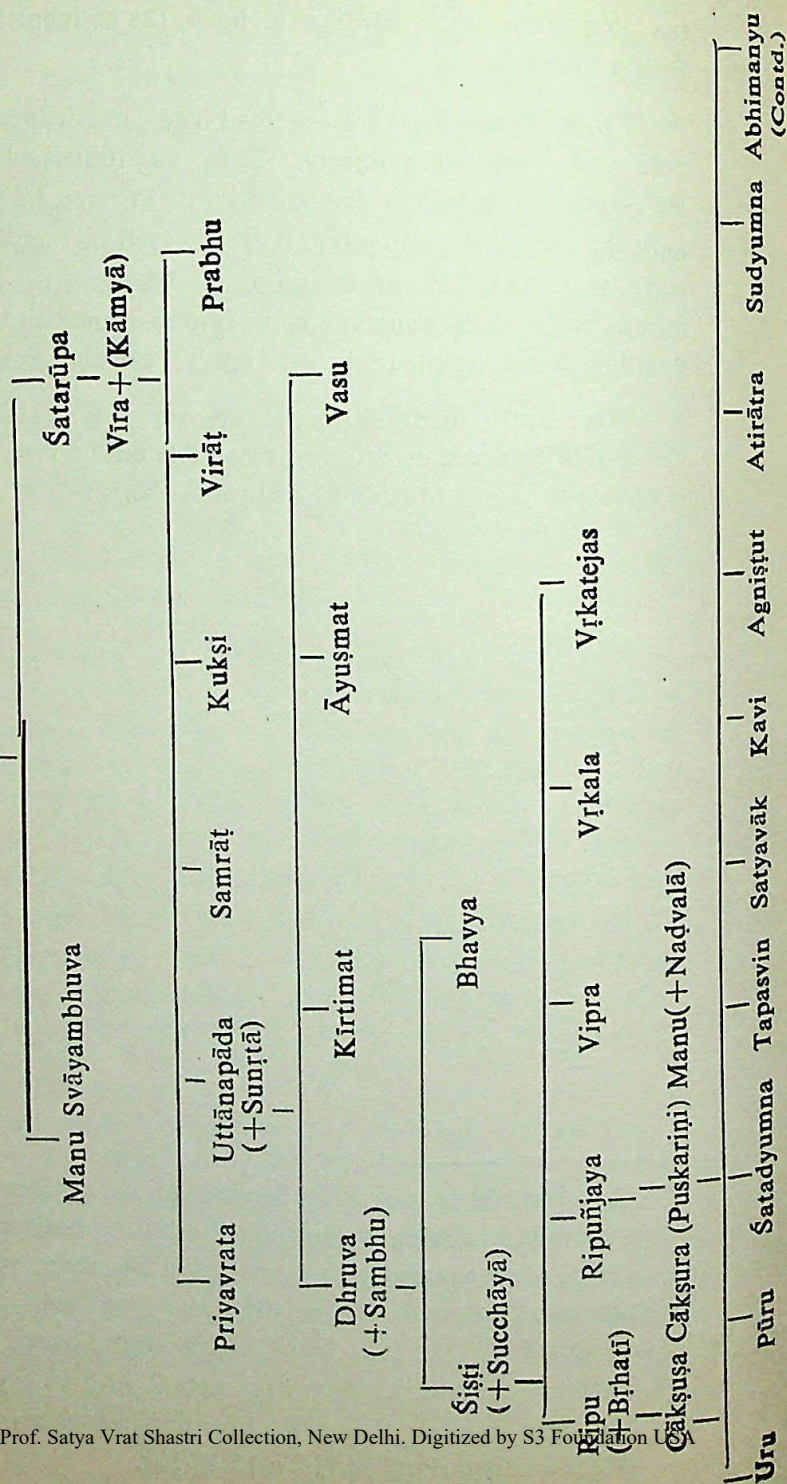
Here starts the tradition of creation by sexual union. Otherwise before it creation was possible either through will (saṃkalpāt), sight (darśanāt) or touch (sparśāt).

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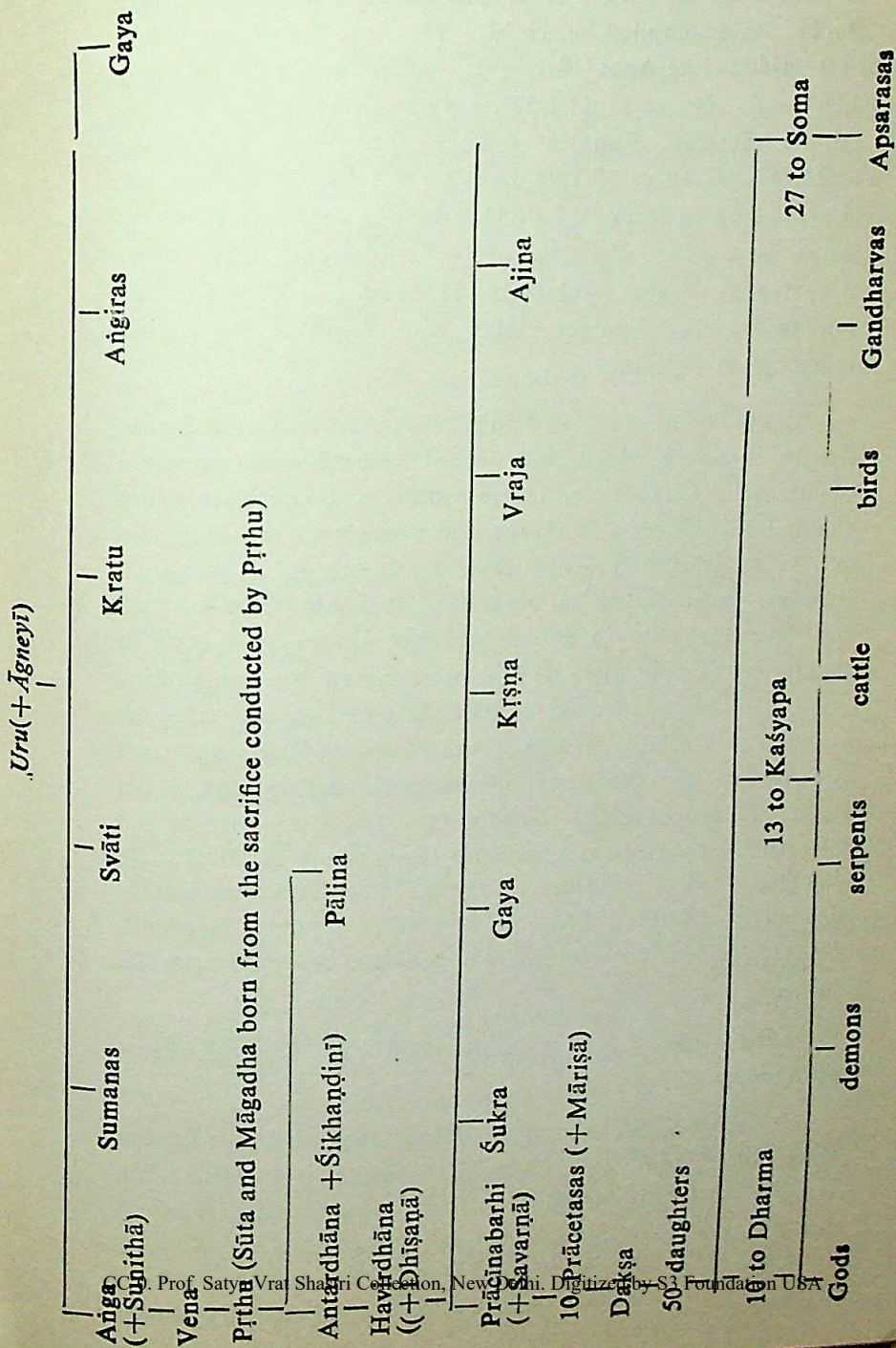
Pramlocā goes out of the hermitage, wends her way by the welkin rubbing the perspiration of her body with the leaves of the trees. The child, she has conceived from the sage, comes out from the pore of her skin in drops of perspiration. The trees receive those drops and the wind collects them. Soma protects it with its rays till it increases in size. The child thus born of trees is named Māriṣā (Viṣṇu Purāṇa (I.Ch.15.11-50).



TABLE I  
First Account of Vamśa (2. Abschnitt, 1. Kapitel, Textgruppe I)  
*Brahmā*









As regards *Vamśa* it is the Ur-kern of the standard *Purāṇa* texts compiled by Kirfel. This text-kernel is found in 9 *Purāṇas* like *Agni* (18.1-31<sup>a</sup>), *Brahmāṇḍa* (I.36.83-116<sup>b</sup>, 37.22<sup>b</sup>-60), *Brahma* (2-1-57), *Harivaṃśa* (54-114), *Śiva Purāṇa Dharma Saṃhitā* (52.1-53.21), *Vāyu* (62.71-98, 63.22-56), *Viṣṇu* (I.13.1-9<sup>a</sup>, 14.1-7 ; 15.1-10, 72-84), *Garuḍa* (6.1-13) and *Kūrma* (14.1-65). Second account of *Vamśa* which forms the Ur-kern of 9 *Purāṇa*-texts like *Agni*, *Brahmāṇḍa*, *Brahma*, *Garuḍa*, *Harivaṃśa*, *Kūrma*, *Śiva Purāṇa Dharma Saṃhitā*, *Vāyu* and *Viṣṇu* is the second independent account.

In the first account of *Vamśa* *Dakṣa* is the central figure. Besides creating bipeds, quadrupeds, movable and immovable objects through his mind, he produces daughters. From the union of *Dharma*, *Kaśyapa* and *Soma* with the daughters of *Dakṣa* who had given them in marriage, all the gods, demons, serpents, cattle, birds etc., originate. This account has its peculiarity in the sense that *Dakṣa* gives birth to daughters though there is no reference to the name of his consort. The redactor of the preceding text-group, it seems, is purposely silent regarding the name of *Dakṣa*'s consort because all the creations of *Dakṣa* including that of his daughters are mental. This point is attested to by the fact that the creation which proceeds through the union of these daughters with *Dharma*, *Kaśyapa* and *Soma* is clearly defined as *Maithuni Sṛṣṭi*. Therefore, we have to admit, *Dakṣa Prajāpati* creates all the objects only through his mind.

*Second Account of Vamśa* (2. Abschnitt, 2. Kapitel, Textgruppe I) :

In the second account of *Vamśa* as given in the *Purāṇa* texts like *Agni* (18.29<sup>b</sup>-19.21), *Brahmāṇḍa* (II.2.1-32), *Brahma* (3.1-126), *Garuḍa* (6.14-62), *Harivaṃśa* (115-256), *Kūrma* (15.1, 16.1-46, 18.1.18), *Śiva Purāṇa Dharma Saṃhitā* (54.1-94), *Vāyu* (65.121-159) and *Viṣṇu* (I.15.85-142, 21.1-40), *Dakṣa* is spoken of as busy in mental creation



like the preceding texts. Ordered by Brahmā he creates the sages, gods, demons, Yakṣas, Gandharvas, Piśācas, Bhūtas and quadrupeds.

In the preceding account all the daughters of Dakṣa continued the line of progeny through their marriage with Dharma, Kaśyapa and Soma. But in this second account of Vamśa, we notice that all these mental creations like sages, gods and demons etc., did not multiply as they happened to be his mental creation. Therefore, Dakṣa gets worried and takes to "maithuni sṛṣṭi". With this end in view he gets married to Asiknī, the daughter of Prajāpati Viraṇa. Asiknī gives birth to five thousand sons known as Haryaśvas. But when all these five thousand valiant sons are intent on creating progeny, Nārada dissuades them from their mission. Nārada's point is, it would be foolish to begin the creation without being aware of the limits of the earth. Therefore, in obedience to the advice of Nārada all the five thousand sons proceed in different directions, in order to know the limits of the earth and they are lost forever. Then Dakṣa begets on Asiknī another thousand sons known as Śavalāśvas. This time too Nārada comes forward and gives them the same type of advice. These Śavalāśvas too like their brothers—the "Haryaśvas" go out for measuring the earth and they never return.<sup>1</sup>

Mental creation did not multiply. So Dakṣa took recourse to 'maithuni sṛṣṭi'. Haryaśvas and Śavalāśvas pro-

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1. After the disappearance of Haryaśvas and Śavalāśvas Dakṣa quite enraged with Nārada curses him to the effect that he would perish as only because of him he has lost his six thousand sons. He would have a second birth only after he lives in the womb. In the meantime Nārada's father Kaśyapa, presents himself before Dakṣa and suggests that he is willing to marry his daughters so that his fatherhood of Nārada would be maintained.



duced by 'maithuni sṛṣṭi' become the victims of Nārada's deceitful trick. Then Dakṣa through Asiknī produces sixty daughters. Of the sixty daughters Dharma gets married to ten, viz., Arundhatī, Vasu, Yāmī, Lambā, Bhānu, Marutvatī, Saṃkalpā, Muhūrtā, Sādhyā and Viśvā; Kāśyapa marries thirteen viz., Aditi, Diti, Danu, Ariṣṭā, Surasā, Khaśā, Surabhi, Vinatā, Tāmrā, Krodhavaśā, Irā, Kadrū and Muni; Soma gets married to twenty seven daughters—the stars, Ariṣṭanemi four, Bahuputra two, Aṅgiras two and Kṛśāśva two.

Of the ten wives of Dharma Viśvā gives birth to Viśvedevas. Sādhyā to Sādhyas, Marutvatī to Maruts, Vasu to eight Vasus, Bhānu to Bhānus, Muhūrtā to Muhūrtas (deities presiding over the moments). Lambā to Ghoṣa, Yāmī to Nāgavīthī, Arundhatī gives birth to all the objects of the earth, Saṃkalpā to Saṃkalpa.

The eight Vasus are:— Āpa, Dhruva, Soma, Dhara, Anila, Anala, Pratyūṣa, and Prabhāsa. Vaitaṇḍya, Śrama, Śrānta and Muni are the four sons of Āpa. Kāla (the chastiser of the world) is the son of Dhruva. Varcas (light) is the son of Soma, Varcasvī (radiance) is the son of Varcas. Draviṇa, Hutahavyavaha, Śīśira, Prāṇa and Ramaṇa are the sons of Dhara born from Mancharā. Manojava and Abhijñātagati are two sons of Anila born from Śivā. Agni has four sons—Kumāra, Śākha, Viśākha, and Naigameya. The sage Devala is the son of Pratyūṣa, Kṣamāvat and Manīṣī are the two sons of Devala. Viśvakarman, the divine architect is the son of Prabhāsa born from his wife Yogasiddhā, the sister of Bṛhaspati.

Of the thirteen wives of Kāśyapa it is Aditi who gives birth to twelve Ādityas viz., Viṣṇu, Śakra, Aryaman, Dhātṛ, Tvaṣṭṛ, Puṣan, Vivasvat, Savitṛ, Mitra, Varuṇa, Aṃśa and Bhaga. Besides producing forty nine Maruts (as referred to in this text-group verses 113-124), Diti gives birth to two demons—Hiranyakaśipu, Hiranyākṣa and a daughter Simhikā. Simhikā gets married to Vipracitti; without reference to the consorts the texts speak of Hiranyakaśipu as having four



mighty sons namely Hrāda, Anuhrāda, Saṃhrāda and Prahrāda. Hrada happens to be the son of Hrāda, Hrada<sup>1</sup> has three sons—Āyusmat, Śivi and Bāṣkala. Sunda and Nisunda are the two sons of Saṃhrāda. The demon Mārīca is the son of Sunda born from his wife—the demoness—Tāḍakā (verse 93<sup>b</sup>). The son of Prahrāda is Virocana and Virocana's son is Bali; Bali has a hundred sons like Dhṛtarāṣṭra, Sūrya etc., amongst whom Bāṇa is the eldest.

Hiranyākṣa also has five sons endowed with great strength and prowess. They are:—Utkara, Śakuni, Bhūtasamṭāpana, Mahānābha and Kālanābha.

Danu gives birth to a hundred 'dānavas' of whom the leading 'dānavas' are :—Dvimūrdhā, Śaṅkuni, Śaṅkuśiras, Prabhu, Śaṅkukarṇa, Virādha, Gaveṣṭhī, Dundubhī, Ayomukha, Śambara, Kapila, Vāmana, Mārīci, Maghavat, Irā, Gargaśiras, Vṛka, Vikṣobhaṇa, Ketu, Ketuvīrya, Śatahrada, Indrajit, Sarvajit, Vajranābha, Ekacakra, Tāraka, Vaiśvānara, Puloman, Vidrāvaṇa, Mahāśiras, Svarbhānu, Vṛṣaparvan, Tuhūṇḍa, Sūkṣma, Nicandra, Urṇanābha, Mahāgiri, Asiloman, Sukeśa, Śaṭha, Balaka, Mada, Gagana-mūrdhā, Kumbhanābha, Pramada, Maya, Kupatha, Haya-grīva, Vaiśpa, Virupākṣa, Supatha, Hara, Ahara, Hiranya-kaśipu, Śambara (Śatamāyāḥ). Sarabha, Śalabha, and Vipracitti.

Prabhā is the daughter of the dānava Svarbhānu ; the dānava Puloman has three daughters—Śaci, Upadānavī, Hayaśirā. Śarmiṣṭhā happens to be the daughter of dānava Vṛṣaparvan. Pulomā and Kalikā are the two daughters of dānava Vaiśvānara : as wives of Kaśyapa, (the son of Marīci) they both give birth to sixty thousand and fourteen hundred dānavas who are well-known as Paulomas and Kālakeyas ; they all are the residents of Hiranyapura and because of the grace of Lord Brahmā even though they are unassailable by the gods, Arjuna exterminates all of them.

1. Verse 93 again speaks of Hrada having two sons—Mūka and Tuhūṇḍa.



Prabhā gives birth to a son—Nahuṣa ; Śacī bears a son—Jayanta,<sup>1</sup> Śarmīṣṭhā gives birth to Puru and Upadānavi to Duṣmanata. Simhikā, the wife of Vipracitti bears him many sons of whom thirteen valiant and ferocious demons are well-known as Saimhikeyas. They are :—Vyamśa, Śalya, Nala, Vātāpi, Namuci, Ilvala, Svaśma, Añjika, Naraka, Kālanabha, Rāhu, Saramāna and Svarakalpa. The Nivāta-kavacas have their birth in the family of Saṃhrāda. They have purified their hearts through rigorous penance and they are blessed with thirty million sons. Residing in the city of Maṇivatī even though they were invincible for the gods, they are put to death by the great warrior Arjuna.

Tāmrā gives birth to six daughters—Kākī,<sup>2</sup> Śyenī, Bhāsī, Sugrīvī, Śuci and Gṛdhrikā. Kākī gives birth to crows and owls. Śyenī gives birth to hawks ; Bhāsī to kites, Gṛdhrikā to vultures; Śuci to water-fowl ; and Sugrīvī gives birth to horses, camels and asses.

Vinatā has two sons—Garuḍa and Aruṇa ; the former who is also called Suparṇa the king of birds.

Surasā gives birth to a thousand many-headed serpents; they move in the air. Kadrū gives birth to a thousand fierce and venomous serpents ; subservient to Garuḍa, they are also many-headed. Śeṣa, Vāsuki, Takṣaka, Airāvata, Mahāpadma, Kambala, Aśvatara, Elāpatra, Padma, Karkoṭaka, Dhanañjaya, Mahānīla, Mahākarna, Dhṛtarāṣṭra, Balāhaka, Kuhara, Puṣpadaṃṣṭra, Durmukha, Sumukha, Nahuṣa, Śaṅkharoman and Maṇi—these twenty two are the chief among the serpents born from Kadrū.

Krodhavaśā gives birth to the hosts of Krodhavaśas (Krodhavaśagaṇa). These hosts are endowed with sharp teeth<sup>3</sup> (they refer to carnivorous animals and snakes).

1. In the text of Harivaṃśa Sṛñjaya is the son of Śacī.
2. In Brahma the reading is Krauñci whereas in Garuḍa and Viṣṇu it is Śukī.
3. By “daṃṣṭriṇa” some understand serpents, some Rākṣasas but by context carnivorous animals, birds and fishes seem intended.



Surabhi gives birth to cows and buffaloes. Besides she gives birth to eleven Rudras namely :— Hara, Bahurūpa, Tryambaka, Aparājita, Vṛṣākapai, Śambhu, Kapardin, Raivata, Mṛgavyādha, Śarva and Kapāli (verses 47, 49-51).

Irā gives birth to all types of vegetation like trees, shrubs, creepers and grass etc.

Khaśā gives birth to Yakṣas and Rākṣasas. Muni gives birth to Apsarasas, Ariṣṭā to Gandharvas of great strength and prowess. Thus the thirteen wives of Kaśyapa are responsible for producing all the creatures—both the movable and immovable in the world.

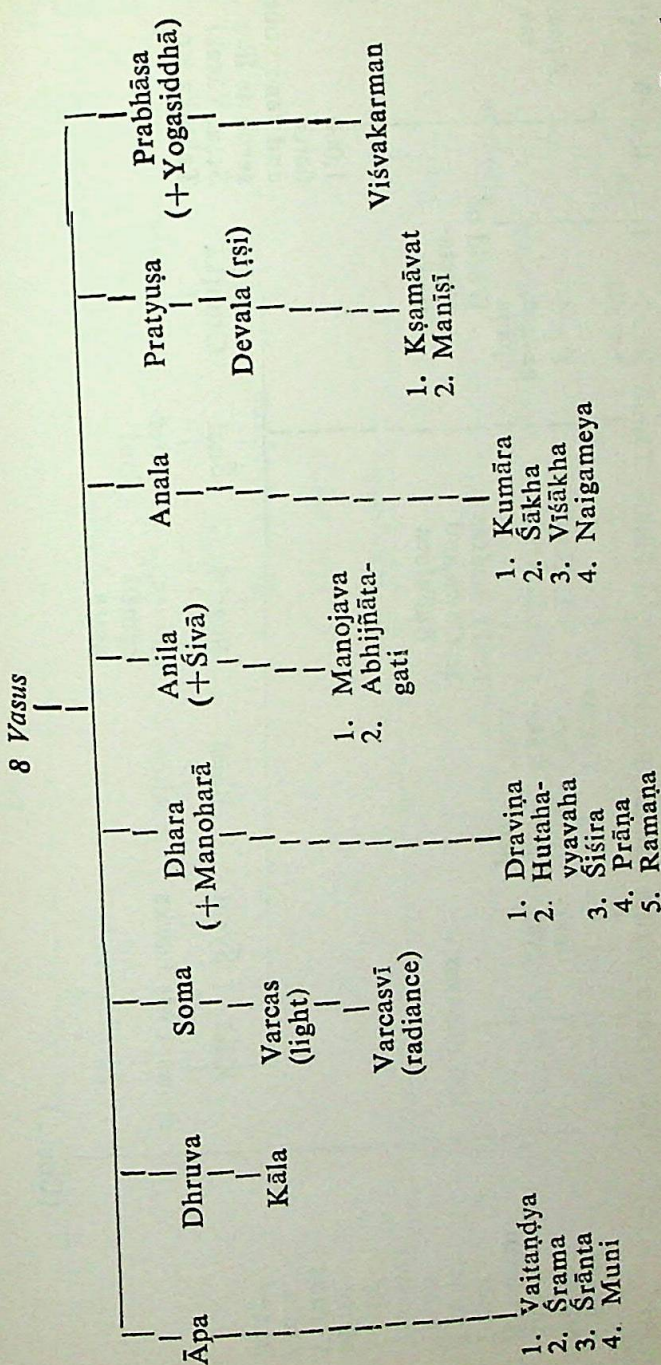
The twenty seven daughters of Dakṣa married to Soma are but the stars. Just by referring to the descendants of Soma as lustrous and of great strength and prowess, the Purāṇa texts pass over the line of descendants of Soma.

The four wives of Ariṣṭanemi bear him sixteen children. Bahuputra through his two wives has daughters which are but the four forms of lightning. From the union of Aṅgiras with his two wives are produced all branches of Vedic hymns in the family of Aṅgiras (*pratyāṅgirasjāḥ śreṣṭhā ṛco brahmaṛṣisatkṛtāḥ*-62). From the union of Kṛṣāśva with his two wives the divine weapons have their origin.







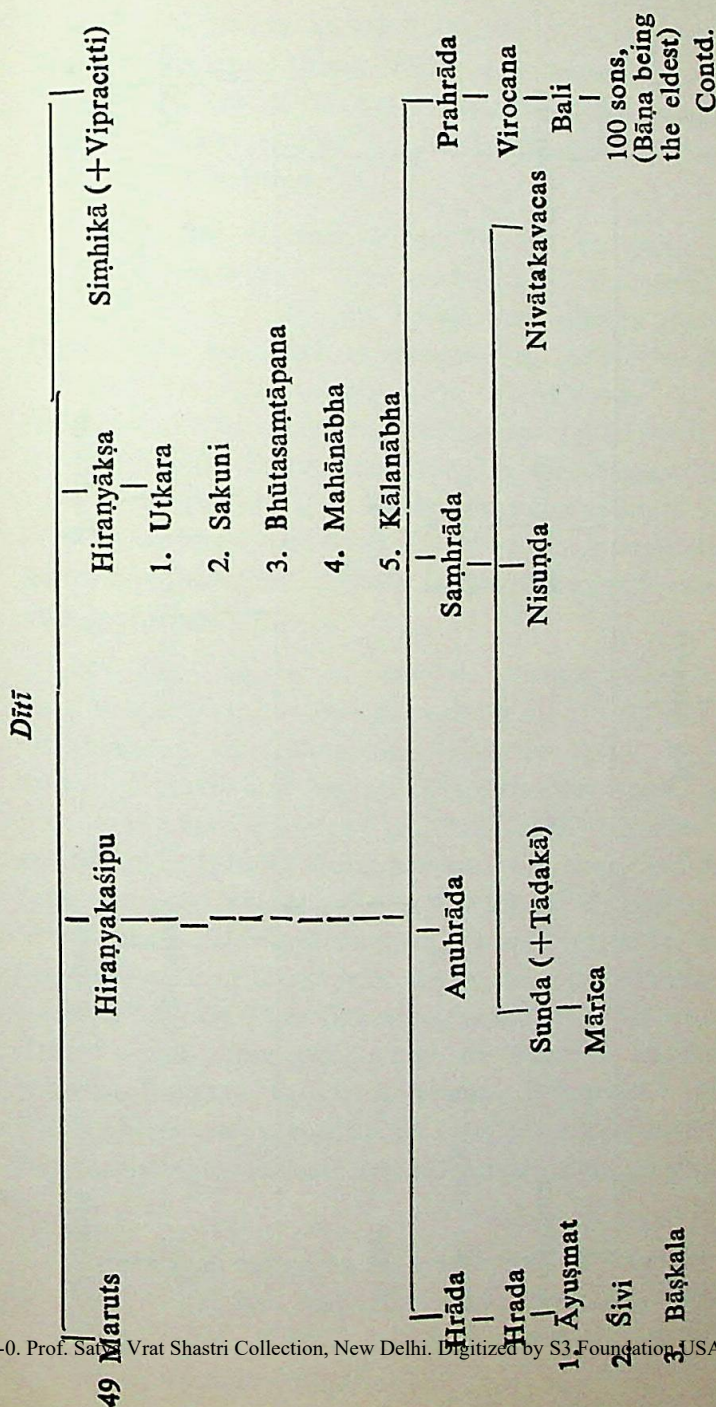


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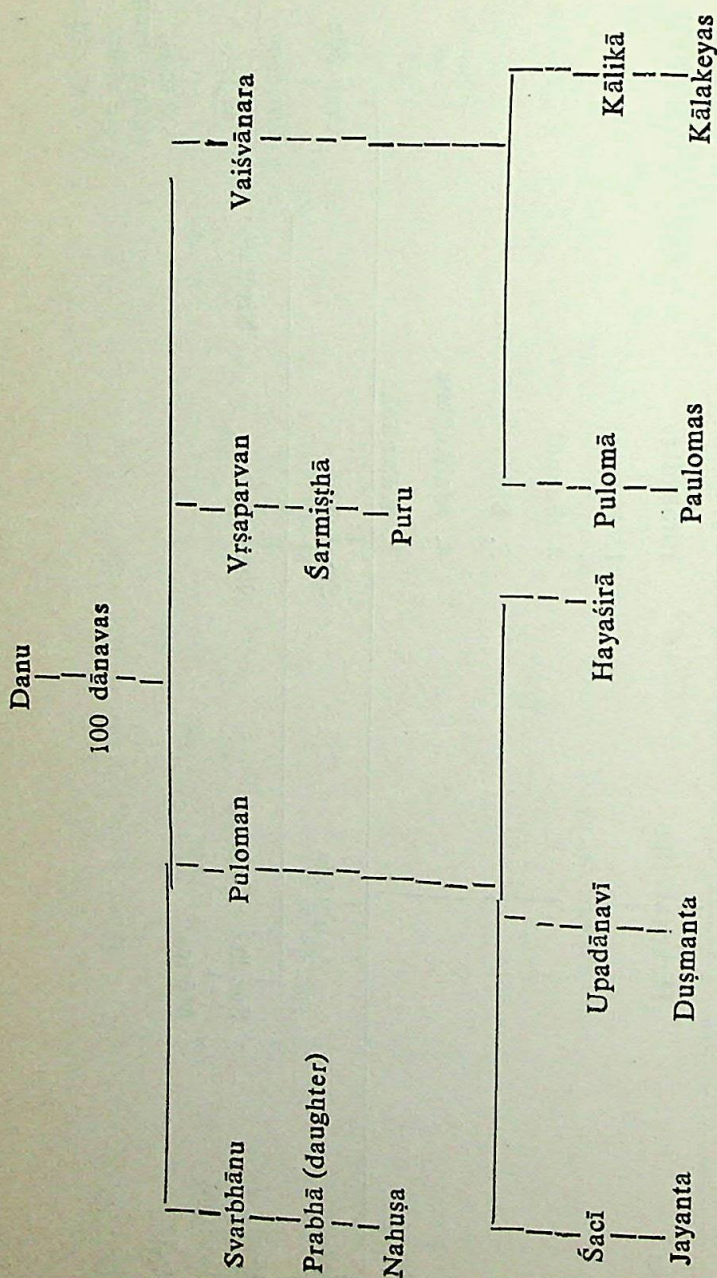














Out of the two accounts of Vamśa (2. Abschnitt, 1. Kapitel, Textgruppe 1 and 2. Abschnitt, 2. Kapitel, Textgruppe I) discussed above, Narasiṃha Purāṇa ignores the first account and in Ch. 5.36-64 it follows the genealogy as narrated in the second account of Vamśa (2. Abschnitt, 2. Kapitel, Textgruppe I).

In the first instance in the Ur-text (2. Abschnitt, 2. Kapitel, Textgruppe I) there is reference to the mental creation of Dakṣa. Different beings and entities created by Dakṣa from his mind as narrated in the Ur-text are the following :— the sages, gods, Gandharvas, demons, Rākṣasas, Yakṣas, Bhūtas, Piśācas and quadrupeds (*rṣin devān sagāṇdhavānasurānatha rākṣasān, yakṣabhūtapiśācanśca vayah paśumrgānstathā*).<sup>1</sup> But the text of Narasiṃha speaks of the gods, sages, Gandharvas, demons and serpents originating from the mind of Dakṣa (*devānṛṣinśca gandharvānsurān pannagānsthā*.5.37).

At the failure of mental creation there occurs 'maithuni sṛṣṭi' and in that connection the Ur-text speaks of six thousand Haryaśvas and Śavalāśvas born from the union of Dakṣa and Asiknī. These Haryaśvas and Śavalāśvas are the first sprouts of 'maithuni sṛṣṭi'. But when they are misled by Nārada and in course of time meet their death, Dakṣa curses Nārada to undergo a second birth after living in the womb and Kaśyapa readily comes forward to marry the daughters of Dakṣa with the soul purpose of being the father of Nārada. Then Dakṣa produces sixty daughters from Asiknī. And these sixty daughters given in marriage to Dharma, Kaśyapa, Soma, Ariṣṭanemi, Bahuputra, Angiras and Kṛṣāśva are the root causes from whom the entire creation consisting of animate and inanimate beings proceeds.

1. It is clear, out of the two pādas in the śloka in the Ur-text, Narasiṃha Purāṇa has dropped the second pāda.

Vide Viṣṇu Purāṇa I.15.88b—"*devānṛṣin sagandharvānasurān pannagānstathā*."



The Narasimha Purāṇa follows this account as given in the Ur-text in toto, but it drops the account of the disappearance of Haryaśvas and Śavalāśvas at the connivance of Nārada, Dakṣa's curse to the latter and Kaśyapa's readiness to marry the daughters of Dakṣa for making the fatherhood unchanged.

In Narasimha Purāṇa the off-springs of Dharma through his ten consorts are exactly the same as given in the Ur-text of second account of Vamśa.<sup>1</sup> The Ur-text gives the name of eight Vasus as Āpa, Dhruva, Soma, Dhara, Anila, Anala, Pratyūṣa and Prabhāsa. But the redactor of Narasimha retains all those names Dhara and the changes Dhara into Dharma. Moreover, the Ur-text expounds the genealogy and goes to the extent of referring to the sons and grandsons of these eight Vasus, but the Narasimha closes the topic just by naming the eight Vasus born from Vasu.

In naming the consorts of Kaśyapa the Narasimha purāṇa follows the tradition without any change. The twelve Adityas born from Kaśyapa's wife Aditi are retained without any change in their names.<sup>2</sup>

Besides the line proceeding from his wife Diti is very detailed in the Ur-text. This line of demons like Hiranya-kaśipu, Hiranyākṣa and the daughter Simhikā is given at great length even going up to fourth or fifth generation of demons. But while describing the off-spring of Diti the Narasimha Purāṇa speaks of only Hiranyākṣa and Hiranyakaśipu and it ignores daughter Simhikā.

Coming to the line originating from Kaśyapa's wife Danu, the Ur-text speaks of her hundred sons and names quite a few of them. And in that connection the basic text speaks of the 'dānavas', their children and their

1. The only difference that comes to our notice is that Yāmī who gives birth to Nāgavithī is spelt out differently in Narasimha as Jāmī.

2. The only change that we observe is that the Aditya called Amśā appears as Amśu in Narasimha.



children's children. The Narasiṃha Purāṇa passes over this account and just says that the 'dānavas' are the sons of (*Danuputrāsca dānavāḥ* 5.54).

Of the ten other wives of Kaśyapa, it is Ariṣṭā who gives birth to Gandharvas, Khaśā gives birth to Yakṣas and Rākṣasas, Vinatā to Garuḍa and Aruṇa, Irā to the world of vegetation, Kadrū to venomous serpents and Muni to Apsarasas. The account of these six consorts of Kaśyapa remains unaltered both in the basic text and the Narasiṃha Purāṇa, but the line proceeding from Surasā, Surabhi, Tāmrā and Krodhavaśā differs to a very great extent.

In the Ur-text it is Surasā who gives birth to one thousand serpents, but in Narasiṃha Purāṇa Surasā gives birth to Vidyādharas. The Ur-text speaks of Surabhi as producing eleven Rudras, cows and buffaloes whereas the Narasiṃha refers to her as producing cows only. While describing the line originating from Tāmrā, the Ur-text says that Tāmrā has six daughters namely Kākī Śyenī, Bhāsī, Sugrivī, Śuci and Gṛdhrikā. Kākī gives birth to crows and owls, Śyenī gives birth to hawks, Bhāsī to kites, Sugrivī to horses, camels and asses, Śuci to water-fowl and Gṛdhrikā to vultures. But the text of Narasiṃha without referring to the names of the six daughters directly speaks of Tāmrā as giving birth to horses, camels, asses, elephants, cattle and antelopes. As narrated in the Ur-text Krodhavaśā gives birth to the hosts of Krodhavaśas (*Krodhavaśagaṇa*) and these hosts are endowed with sharp teeth (they refer to cernivorous animals and snakes). But Narasiṃha Purāṇa holds that all the mischievous creatures roaming about on the earth are born from Krodhā (*Krodhāyām jajñire tadvyaye bhūmyām dustajātayaḥ* 5.58).

Coming to the account of the daughters of Dakṣa married to Soma, Ariṣṭanemi, Bahuputra and Aṅgiras the Ur-text says that twenty seven wives of Soma give birth to sons of great strength and prowess. The four wives of Ariṣṭanemi bear him sixteen children. Bahuputra through



his two wives has four daughters in the form of four lightnings. From the union of Aṅgiras with his two wives are born Pratyāṅgirasa Ṛcas. This account of Soma, Ariṣṭanemi, Bahuputra or Aṅgiras as narrated in the Ur-text is the same with that of Narasimha Purāṇa, but the progeny coming out from Kṛśāśva and his two wives is different in the latter. In the Ur-text divine weapons are referred to as originating from the union of Kṛśāśva and his wives, but the redactor of Narasimha speaks of gods and seers as the sons of sage Kṛśāśva (*Kṛśāśvasya tu devarṣer devāśca ṛṣayah-sutāḥ-5.63<sup>a</sup>*).



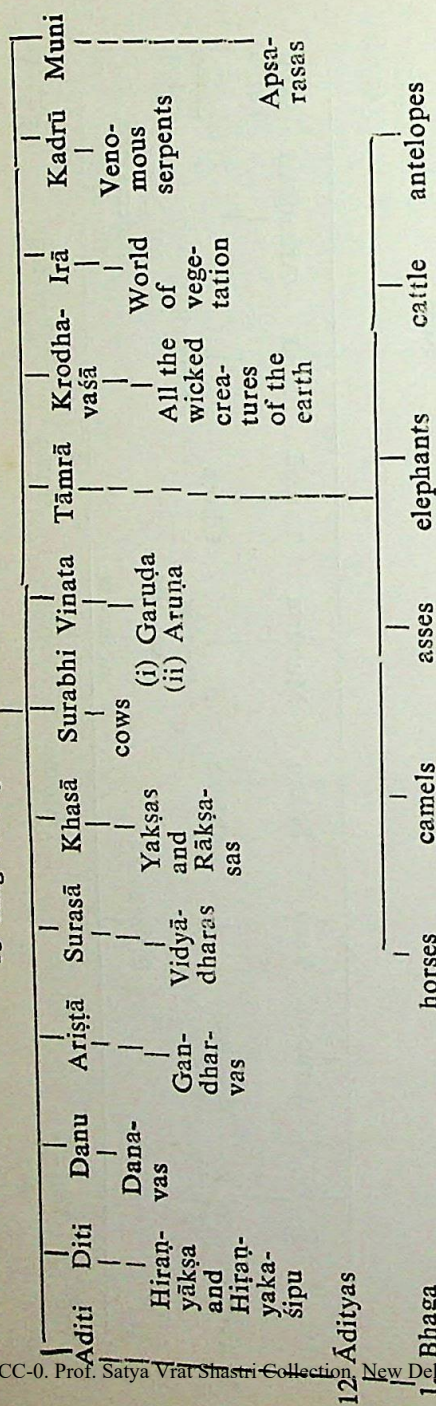
*Narasimha Purāṇa* (Ch.5.36-64)  
Dakṣa (+ Asiknī, the daughter of Prajāpati Virāṇa)  
60 daughters

10 to Dharma	13 to Kaśyapa	27 to Soma	4 to Ariṣṭa-nemi	2 to Bahuputra	2 to Aṅgiras	2 to Kṛśāśva
		Budha and others	16 children	4 lightnings	Pratyāṅgirasas	Devāḥ Rṣayaḥ
Vīśvā	Sādhvā	Marutvati Vasu	Bhānu	Muhūrta	Lambā	Jāmī
Vāvedevas	Marutvat (Vāyu)	8 Vasus	Bhānus	Deities presiding over moments	Ghoṣa	Arundhatī
	Sādhvas					Samkalpā
						Samkalpa
Āpa	Dhruva	Soma	Dharma	Anila	Anala	Pratyūṣa
						Prabhāsa
						All the objects of the earth
						Nāgavīthi

Cont'd.



## 13 daughters of Dakṣa married to Keśyapa



## 12 Ādityas

1. Bhaga
2. Mitra
3. Dhātṛ
4. Puṣan
5. Aṁśu
6. Varuṇa
7. Vivasvat
8. Indra
9. Aryaman
10. Savitr
11. Tvastṛ
12. Viṣṇu



(d) MANVANTARA

The term 'Manvantara' is constituted of two words 'Manu' and 'antara' which literally means difference between two Manus. A Manvantara consists of seventy one 'Caturyugas' or 306,720,000 human years. According to Purāṇas one Manu reigns over one Manvantara covering this period. There are fourteen Manvantaras like Svāyambhuva, Svārociṣa, Uttama, Tāmasa, Raivata, Cākṣuṣa, Vaivasvata, Sāvārṇa and etc. Of these fourteen Manvantaras first six Manvantaras have already passed. Vaivasvata Manvantara continues at present and the latter seven Manvantaras are yet to come in future.

Each of these Manvantaras is presided over by a particular Manu, his sons (who rule over the earth), seven sages, gods and the lord of these gods known as Indra.<sup>1</sup> In justifying the existence of these five entities—Manu, his sons, seven sages, gods and their lord—Indra, the Purāṇa texts give their explanations. At the end of every 'Caturyuga' (71 Caturyugas make one Manvantara) Vedas disappear and the seven sages purposely come down to the earth to restore the Vedas. Manu appears as the author of the Smṛtis, in the social set up as envisaged by Manu on the basis of Smṛti, sacrifice is a necessity. Therefore in each of the Manvantaras there are gods including their lord (Indra) who partake of the sacrifice. Sons and grandsons of Manu have their existence because for the whole term of a Manvantara they rule as sovereigns of the earth.<sup>2</sup>

Fourteen Manvantaras or one thousand Caturyugas constitute a Kalpa. A Kalpa is equal to a day of Brahmā and it is during the period constituting a day of Brahmā (brāhmamahā) that the creation of the universe with all its animate and inanimate beings takes place. In terms of human years, a day of Brahmā is 4,320 million years. When the day of Brahmā comes to a close, there occurs the night

1. Viṣṇu Purāṇa III.2.48.

2. (a) Viṣṇu Purāṇa III.2.45-47.

(b) Matsya Purāṇa ch. 9.30<sup>b</sup>-31<sup>a</sup>



(brāhmīrātri of the same duration ; and during this period there is Universal dissolution (pralaya). In this period of dissolution the matter lies inert and thereafter the universe starts again evolving in the manner of the earlier Kalpa. In Purāṇic language a day of Brahmā is followed by a night of the same duration when Lord Viṣṇu withdraws the three worlds into Himself and goes to sleep ; when the Lord wakes up again, in the manner of preceding Kalpa He introduces the system of Yugas and resumes the creation.<sup>1</sup>

Now we begin a detailed description of the fourteen Manvantaras as they appear in different text-groups of the Purāṇa Pañcalakṣaṇa of Kirfel.

*First account of Manvantara (3. Abschnltt. Manvantara, Textgruppe I)*

In the first Manvantara i.e., Svāyambhuva sons of Lord Brahmā like Marīci, Atri, Aṅgīrasa, Pulaha, Pulastya, Kratu and Vasiṣṭha are the seven sages (who take up their positions in the north). Yāmas<sup>2</sup> are the deities ; Āgnidhra, Agnibāhu, Medhā, Medhātithi, Vasu, Jyotiṣmat, Dyutimat, Havya, Savana and Putra—these ten sons of Svāyambhuva Manu rule over the earth.

In the second i.e., Svārociṣa Manvantara sons of Vasiṣṭha like Aurva, Stamba, Kāśyapa, Prāṇa, Bṛhaspati, Datta, and Nīścyavana are the seven sages ; Tuṣitas are the deities ; Havidhra, Sukṛti, Jyoti, Āpa Mūrti, Ayasmaya, Prathīta, Nabhasya, Nabha and Ūrja—these ten valiant sons of Svārociṣa Manu rule over the earth.

In the third i.e., Uttama Manvantara the seven sons of Vasiṣṭha known as 'Vāsiṣṭhas' are the seven sages ; endowed with splendour and effulgence in the beginning they were the sons of Hiranyagarbha known as Ūrjas. Bhānus are the

1. Viṣṇu Purāṇa III.2.49-52

2. Yāmas are the sons of Yajña born from his wife Dakṣiṇā ; both Yajña and Dakṣiṇā are the children born from the union of Ruci Prajāpati and Akuti vide Viṣṇu I.Ch.7.



deities ; Iṣa, Urja, Tanūrja, Madhu, Mādhava, Śuci, Śukra, Saha, Nabhasya and Nabha—these ten sons of Uttama Manu rule over the earth.

In the fourth i.e., Tāmāsa Manvantara Kāvya, Pṛthu, Agni, Janyu, Dhātṛ, Kapīvat and Akapīvat are the seven sages ; Satyas are the deities ; Dyuti, Tapasya, Sutapas, Tapomūla, Tapośana, Taporati, Akalmāṣa, Tanvin, Dhanvin and Parantapa—these ten valiant sons of Tāmāsa Manu rule over the earth.

In the fifth i.e., Raivate Manvantara Vedabāhu, Yadudhra, Vedaśiras, Hiranyaroman, Parjanya, Ūrdhvaabāhu and Satyanetra (the son of Atri) are the seven sages ; Abhūtarajas, Prakṛtis, Pāriplava and Raivya are the deities. Dhṛtimat, Avyaya, Yukta, Tattvadarśin, Nirutsuka, Aranya, Prakāśa, Nirmoha, Satyavat and Kṛti—these ten sons of Raivata Manu rule over the earth.

In the sixth i.e., Cākṣuṣa Manvantara Bhṛgu, Nabha, Vivasvat, Sudhāman, Virajas, Atināman and Sahiṣṇu are the seven sages ; Ādyas, Prabhūtas, R̥bhus, Pṛthukas and Lekhas are the five classes of deities and the text identifies these deities as the sons of sage Aṅgiras born from Naḍvalā. Ten sons of Cākṣuṣa Manu like Uru and others rule over the earth.

These six Manvantaras have already passed. In the seventh i.e., Vaivasvata Manvantara which continues at present. Atri, Vasiṣṭha, Kaśyapa, Gautama, Bharadvāja, Viśvāmitra and Jamadgni (the son of sage Ṛcika) are the seven sages. Sādhya, Rudras, Viśvedevas, Maruts, Vasus, Ādityas and the twin Aśvins (the sons of the sun-god) are the deities. Ten sons of Vaivasvata Manu like Ikṣvāku and others are ruling over the earth at present.

Of the seven Manvantaras that would follow the present one, the first is Sāvāṇa Manvantara. It is eighth in order. In this Manvantara Rāma, Vyāsa, Dīptimat Ātreya, Aśvatthāman (the son of Droṇa) Bharadvāja, Śāradvata Gautama, Gālava, Kauśika and Ruru Kāśyapa would come as the seven sages. Viravat, Avariya, Sumanta, Dhṛtimat,



Vasu. Carīṣṇu, Ārya, Dhṛṣṇu, Vāja and Sumati—these ten sons of Sāvārṇi Manu would be ruling over the earth.

In the ninth Manvantara called Meru Sāvārṇi<sup>1</sup> that would follow Sāvārṇa Manvantara Medhātithi Paulastya, Vasu Kāśyapa, Jyotiṣmat Bhārgava, Dyutimat Āngiras, Savana Vāsiṣṭha, Havyavāhana Ātreya, and Satya Paulaha would appear as the seven sages to restore the Vedas. There would be three classes of deities and they would be all the sons of Rohita Prajapati, the son of Dakṣa. Dhṛṣṭaketu, Dīptiketū, Pañcahasta, Nirāmaya, Pṛthuśravas, Bhūridyumna, Ṛcika, Vṛhat and Gaya—these nine valiant sons of Meru Sāvārṇi would be ruling over the earth.

In the tenth Manvantara succeeding Meru Sāvārṇi Haviṣmat Paulaha, Sukṛti Bhārgava, Āpomūrti Ātreya, Āpava Vāsiṣṭha, Apratima Paulastya, Nābhāga Kāśyapa and Satya (son of Nabhas) Āngiras would come as the seven sages; there would be two classes of deities :<sup>2</sup> Sukṣetra, Uttamaūjas, Bhūriśeṇa, Viryavat, Śātānika, Nirāmitra, Vṛṣasena, Jayadratha, Bhūridyumna and Suvarcas—these ten sons of tenth Manu (all the texts are silent about the name of this Manu) would be ruling over the earth.

In the eleventh Manvantara Haviṣmat Kāśyapa, Vapuṣmat Bhārgava, Vāruṇi Ātreya, Anagha Vāsiṣṭha, Puṣṭi Āngiras, Niścara Paulastya and Agnitejas Paulaha—the sons of Lord Brahmā would come as the seven sages; there would be three classes of deities; Sarvatraga, Suśarman, Devānika, Purovaha, Kṣemadhanvan, Dṛḍhāyu, Ādarśa, Pauṇḍraka and Manu—these nine sons of eleventh Manu would be ruling over the earth.

1. The other name of Meru Sāvārṇi is Rohita.
2. Of all the Purāṇa texts dealing with this earliest account of Manvantara as noted by Kirfel, only two texts Harivaṃśa and Śiva Purāṇa Dharmasambhitā, speak of these two classes of deities. Therefore it seems to be a later elaboration.



In the twelfth Manvantara Dyuti (son of Vasiṣṭha), Sutapas Ātreya, Tapomūrti Āṅgiras, Tapasvin Kāśyapa, Tapodhana Paulastya, Taporati Paulaha and Tapodhṛti Bhārgava would come as the seven sages ; there would be five classes of deities and they would all have their origin from the mind of Lord Brahmā. Devavat ; Upadeva, Deva-sreṣṭha, Vidūratha. Mitravat, Mitravindu, Mitrasena, Amitrahan, Mitrabāhu and Suvarcas—these ten sons of the twelfth Manu would be ruling over the earth.

In the thirteenth Manvantara called Raucya Dhṛtimat Āṅgiras. Apyavyaya Paulastya, Tattvadarśin Paulaha, Nirutsuka Bhārgava, Niṣprakampaa Atreya. Nirmoha Kāśyapa and Sutapas Vāsiṣṭha would come as the seven sages ; there would be three classes of deities.<sup>1</sup> Citrasena, Vicitra, Naya, Dharmabhṛta, Dhṛta, Sunetra, Kṣatravṛddhi, Sutapas, Nirbhaya and Dṛḍha—these ten sons of Raucya Manu would be ruling over the earth.

In the last and the fourteenth Manvantara called Bhautya Agnīdhra Kāśyapa, Māgadha Paulastya, Agnibāhu Bhārgava, Śuci Āṅgiras, Yukta Ātreya, Śukra Vāsiṣṭha and Ajita Paulaha<sup>2</sup>—would come as the seven sages ; there would be five classes of deities.<sup>3</sup> Taraṅgabhiru, Bradhna, Tarasmat Ugra, Abhimānin, Praviṇa, Jiṣṇu, Saṃkrandana, Tejasvin

1. Of all the Purāṇa texts incorporated in this earliest account of Manvantara, it is Harivaṃśa and Śiva Purāṇa Dharma Saṃhitā that speak of these three classes of deities.
2. Some texts (Harivaṃśa, Śiva Purāṇa Dharma Saṃhitā) in this group bring the number of sages to seven by adding three—Yukta Ātreya, Śukra Vāsiṣṭha and Ajita Paulaha.
3. Of all the Purāṇa of this text group, only Harivaṃśa and Śiva Purāṇa (Dharma Saṃhitā) speak of these five classes of deities.



Vasu. Carisṇu, Ārya, Dhṛṣṇu, Vāja and Sumati—these ten sons of Sāvarṇi Manu would be ruling over the earth.

In the ninth Manvantara called Meru Sāvarṇi<sup>1</sup> that would follow Sāvarṇa Manvantara Medhātithi Paulastya, Vasu Kāśyapa, Jyotiṣmat Bhārgava, Dyutimat Āngiras, Savana Vāsiṣṭha, Havyavāhana Ātreya, and Satya Paulaha would appear as the seven sages to restore the Vedas. There would be three classes of deities and they would be all the sons of Rohita Prajapati, the son of Dakṣa. Dhṛṣṭaketu, Dīptiketū, Pañcahasta, Nirāmaya, Pṛthuśravas, Bhūridyumna, R̥cika, Vṛhat and Gaya—these nine valiant sons of Meru Sāvarṇi would be ruling over the earth.

In the tenth Manvantara succeeding Meru Sāvarṇi Haviṣmat Paulaha, Sukṛti Bhārgava, Āpomūrti Ātreya, Āpava Vāsiṣṭha, Apratima Paulastya, Nābhāga Kāśyapa and Satya (son of Nabhas) Āngiras would come as the seven sages; there would be two classes of deities :<sup>2</sup> Sukṣetra, Uttamaūjas, Bhūriśeṇa, Viryavat, Śātānika, Nirāmitra, Vṛṣasena, Jayadratha, Bhūridyumna and Suvarcas—these ten sons of tenth Manu (all the texts are silent about the name of this Manu) would be ruling over the earth.

In the eleventh Manvantara Haviṣmat Kāśyapa, Vapuṣmat Bhārgava, Vāruṇi Ātreya, Anagha Vāsiṣṭha, Puṣṭi Āngiras, Niścara Paulastya and Agnitejas Paulaha—the sons of Lord Brahmā would come as the seven sages; there would be three classes of deities; Sarvatraga, Suśarman, Devānika, Purovaha, Kṣemadhanvan, Dṛḍhāyu, Ādarśa, Pauṇḍraka and Manu—these nine sons of eleventh Manu would be ruling over the earth.

1. The other name of Meru Sāvarṇi is Rohita.

2. Of all the Purāṇa texts dealing with this earliest account of Manvantara as noted by Kirfel, only two texts Harivaṃśa and Śiva Purāṇa Dharmasamhitā, speak of these two classes of deities. Therefore it seems to be a later elaboration.



In the twelfth Manvantara Dyuti (son of Vasiṣṭha), Sutapas Ātreya, Tapomūrti Āṅgiras, Tapasvin Kāśyapa, Tapodhana Paulastya, Taporati Paulaha and Tapodhṛti Bhārgava would come as the seven sages ; there would be five classes of deities and they would all have their origin from the mind of Lord Brahmā. Devavat ; Upadeva, Devaśreṣṭha, Vidūratha. Mitravat, Mitravindu, Mitrasena, Amitrahan, Mitrabāhu and Suvarcas—these ten sons of the twelfth Manu would be ruling over the earth.

In the thirteenth Manvantara called Raucya Dhṛtimat Āṅgiras. Apyavyaya Paulastya, Tattvadarśin Paulaha, Nirutsuka Bhārgava, Niṣprakampaa Ātreya. Nirmoha Kāśyapa and Sutapas Vāsiṣṭha would come as the seven sages ; there would be three classes of deities.<sup>1</sup> Citrasena, Vicitra, Naya, Dharmabhṛta, Dhṛta, Sunetra, Kṣatravṛddhi, Sutapas, Nirbhaya and Dṛḍha—these ten sons of Raucya Manu would be ruling over the earth.

In the last and the fourteenth Manvantara called Bhautya Agnidhra Kāśyapa, Māgadha Paulastya, Agnibāhu Bhārgava, Śuci Āṅgiras, Yukta Ātreya, Śukra Vāsiṣṭha and Ajita Paulaha<sup>2</sup>—would come as the seven sages ; there would be five classes of deities.<sup>3</sup> Taraṅgabhīru, Bradhna, Tarasmat Ugra, Abhimānin, Pravīṇa, Jīṣṇu, Saṃkrandana, Tejasvin

1. Of all the Purāṇa texts incorporated in this earliest account of Manvantara, it is Harivaṃśa and Śiva Purāṇa Dharma Saṃhitā that speak of these three classes of deities.
2. Some texts (Harivaṃśa, Śiva Purāṇa Dharma Saṃhitā) in this group bring the number of sages to seven by adding three—Yukta Ātreya, Śukra Vāsiṣṭha and Ajita Paulaha.
3. Of all the Purāṇa of this text group, only Harivaṃśa and Śiva Purāṇa (Dharma Saṃhitā) speak of these five classes of deities.



and Sabala<sup>1</sup>—these ten sons of Bhautya Manu would be ruling over the earth.

In the Purāṇa Pañcalakṣaṇa of Kirfel the above version of Manvantara as collated in the texts like Brahmāṇḍa (III.1.3-116), Brahma (5.1-64), Harivaṃśa (406-544), Śiva Purāṇa Dharma Saṃhitā (58.2<sup>b</sup>-82), Vāyu (100.3-118), Cfr. Mārkaṇḍeya (94) is the earliest.

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1. Harivaṃśa and Śiva Purāṇa Dharma Saṃhitā speak of all these ten sons of Bhautya Manu whereas Vāyu and Brahmāṇḍa refer to only two sons—Tejasvin and Sabala.



TABLE I  
First account of Manvantara (3. Abschnitt, Manvantara, Textgruppe I)

Manu	Seven sages	Gods	Sons of Manu (the kings)
Svāyambhuva	Marīci, Atri, Aṅgiras, Pulaha, Kratu, Pulastya, Vasiṣṭha— 7 sons of Brahmā	Yamas	Angīdhra, Agnibāhu, Medhā, Medhātithi, Vasu, Jyotiṣmat, Dyutimat, Havya, Savana and Putra—10 sons of Svāyambhuva Manu.
Svārociṣa	Aurva, Stamba, Kāśyapa, Prāṇa, Bṛhaspati, Datta, Niśyavana—7 sons of Vasiṣṭha known as Vasiṣṭhas	Tuṣiṭas	Havidhra, Sukṛti, Jyoti, Āpa, Mūrti, Ayasmaya, Prathīta, Nabhasya, Nabha and Ūrja— 10 sons of Svārociṣa Manu.
Uttama	Seven sons of Vasiṣṭha known as Vāsiṣṭhas	Bhānus	Iṣa, Ūrja, Tanūrja, Madhu, Mādhava, Śuci, Śukra, Saha, Nabhasya and Nabha—10 sons of Uttam Manu.



TABLE I—(Contd.)

Manu	Seven sages	Gods	Sons of Manu (the kings)
4. Tāmasa	Kāṡya, Pṛthu, Agni, Janyu, Dhātṛ, Kapīvat and Akapīvat	Satyas	Dyuti, Tapasya, Sutapas, Tapomūla, Tapośana, Tapo- rati, Akalmāṣa, Tanvin, Dhanvin and Parantapa—10 sons of Tāmasa Manu.
5. Raivata	Vedabāhu, Yadudhra Veda- śīras, Hiranyaroman, Par- janya, Ūrdhvaabāhu, Satya- netra (son of Atri)	Abhūtarajas Prakṛtis, Pāriplava, Raivya	Dhṛtimat, Avyaya, Yukta, Tattvadarśin, Nirutsuka, Aranya, Prakāśa, Nirmoha, Satyavat and Kṛtī—10 sons of Raivata Manu.
6. Cākṣuśa	Bhṛgu, Nabha, Vivasvat, Sudhāman, Virajas, Atināman and Sahiṣṇu	Adyas, Prabhūtas R̥bhus, Pṛthukas and Lekhas— 5 classes of deities, the sons of sage Aṅgiras born from Naḍvala	Uru and etc.—10 sons of Cākṣuśa Manu.



TABLE I—(Contd.)

Manu	Seven sages	Gods	Seven sages (the kings)
7. Vaivasvata	Atri, Vasiṣṭha, Kaśyapa, Gautama, Bharadvāja, Viśvāmitra and Jamadagni—7 sages.	Sādhya, Rudras Viśvedevas Maruts. Vasus, Ādityas and twin Aśvins (sons of the sun-god)	Ikṣvāku and others—10 sons of Vaivasvata Manu
8. Sāvarṇa	Rāma, Vyāsa, Dīptimat Ātreya, Drauṇi Aśvatthāman Bhāradvāja, Śāradvata Gautama, Gālava Kauśika, Ruru Kāśyapa—7 sages.	—	Viravat, Avariya, Sumanta, Dhṛtmat, Vasu, Cariṣṇu, Ārya, Dhṛṣṇu, Vāja and Sumati—10 sons of Sāvarṇi Manu.
9. Meru Sāvarṇi	Medhātithi Paulastya, Vasu Kāśyapa, Jyotiṣmat Bhārgava, Dyutimat Āngiras, Savana Vasiṣṭha Havyavāhana Atreya, Satya Paulaha—7 sages. Haviṣmat Paulaha. Sukṛti Bhārgava, Āpamūrti Ātreya, Āpava Apratima Vasiṣṭha, Paulastya, Nabhāga Kāśyapa, Satya (son of Nabhas) Āngiras—7 sages	3 classes of deities and they are all sons of Rohita Prajāpati, the son of Dakṣa. (2 classes of deities)	Dhīṣṭaketu, Dīptiketū, Pañcahastā. Nirāmaya, Pṛthuśravas Bhūridyumna, Rēka, Vṛhat, Gaya—9 sons of Meru Sāvarṇi. Sukṣetra, Uttamañjas, Bhūrisena, Viravata, Satānika, Nirāmitra, Vṛṣasena, Jayadratha, Bhūridyumna and Suvarcas—10 sons of 10th Manu.
10. 10th Manu			



TABLE I—(Contd.)

Manu	Seven sages	Gods	Sons of Manu (the kings)
11. 11th Manu	Haviṣmat Kāśyapa, Vapuṣmat Bhārgava, Vāruṇī Ātreya, Anagha Vāsiṣṭha, Puṣṭi Āṅgiras Nīścara Paulastya, Agnitesas Paulaha—sons of Lord Brahmā	(3 classes of deities)	Sarvatraga, Suśarman, Devānīka, Purovaha, Kṣemadhanvan Dṛdhāyu, Adharśa, Pauṇḍraka and Manu—9 sons of 11th Manu.
12. 12th Manu	Dyuti (son of Vasiṣṭha), Sutapas Ātreya, Tapomūrti Āṅgiras, Tapasvin Kāśyapa, Tapasvin Kāśyapa, Tapodhana Paulastya, Taporati Paulaha, Tapodhṛti Bhārgava—7 sages.	Five classes of deities—all of them will have their birth from the mind of Brahmā	Devavat, Upadeva, Devaśreṣṭha, Vidūratha, Mitravat Mitravindu, Mitrasena, Amitrahan, Mitrabāhu and Suvarcas—10 sons of 12th Manu.
13. Raucya	Dhṛtimat Āṅgiras, Apyavyaya Paulastya, Tattvadarśin Paulaha, Nirutsuka Bhārgava, Niṣprakampa Ātreya, Nir-moha Kāśyapa, Sutapas Vāsiṣṭha—7 sages.	(3 classes of deities)	Citrasena, Vicitra, Naya, Dharmabhṛta, Dhṛta, Sune-tra, Kṣatraviddhi, Sutapas, Nirbhaya, Dṛḍha—10 sons of Raucya Manu.
14. Bhautya	Agnidhra Kāśyapa, (5 classes of Māgadha Paulastya, Agnibāhu Bhārgava, Śuci Āṅgiras, (Yukta Ātreya, Śukra Vāsiṣṭha, Ajita Paulaha)—7 sages.	(5 classes of deities)	(Taraṅgabhiru, Bradhna, Tarasmat, Ugra, Abhimānin, Pravīṇ, Jīṣṇu, Saṃkrandana), Tejasvin, Sabala—10 sons of Bhautya Manu.



*Second account of Manvantara : (3. Abschnitt. Manvantara Textgruppe II*

In the first Manvantara i.e., Svāyumbhaua Marīci and others are the seven sages and the Yāmas are the deities ; Agnīdhra, Agnibāhu, Vibhu, Savana, Jyotiṣmat, Dyutimat, Havya, Medhā, Medhātithi, and Vasu—these ten sons of Svāyambhuva Manu rule over the earth.

In the second Manvantara i.e., Svārociṣa, Datta, Agni-ścyavana, Stambha, Prāṇa, Kaśyapa, Aurva and Bṛhaspati are the seven sages : Tuṣita, Hastīndra, Sukṛta, Mūrti, Āpa, Jyotiraya and Smaya—the seven sons of sage Vasiṣṭha are the deities. Nabha, Nabhasya, Prasṛti and Bhānu—these four sons Svārociṣa Manu rule over the earth.

In the third Manvantara i.e., Auttama, Kaukuruṇḍi, Kuruṇḍi, Dālhbhya, Saṅkha, Pravāhiṇa, Mita and Saṃmita are the seven sages who are well-known by the name of Urjas ; the Bhānus are the deities. Īṣa, Urja, Tanūrja, Śuci, Śukra, Madhu, Mādhava, Nabhasya, Nabhas and Saha—these ten sons of Auttami Manu rule over the earth.

In the fourth Manvantara i.e., Tāmasa, Kavi, Pṛthu, Agni, Akapi, Kapi, Janya and Dhāman are the seven sages ; and the Sādhya are the deities. Akalmaṣa, Dhanvin, Tapomūla, Tapodhana, Taporati, Tapasya, Tapodyuti, Parantapa, Tapobhāgin and Tapoyogin—these ten sons of Tāmasa Manu who lead a holy and righteous life, rule over the earth.

In the fifth Manvantara i.e., Raivata, Devabāhu, Subāhu, Parjanya, Somapa, Muni Hiraṇyaroṃaṇ and Saptāśva are the seven sages ; the Bhūttarajasas and Prakṛtis are the deities. Avaśa, Tattvadarśin, Vitimat, Havyapa, Kapi, Yukta, Nirutsuka, Sattva, Nirmoha and Prakāśaka—these ten virtuous sons of Raivata Manu rule over the earth.

In the sixth Manvantara i.e., Cākṣuṣa, Bhrgu, Sudhāman, Virajas, Sahiṣṇu, Nāda, Vivasvat and Atināman are the seven sages : the Lekhas, Rbhus, Pṛthagbhūtas, Vāri-



sons of Cākṣuṣa Manu like Ruru and others rule over the earth.

In the seventh Manvantara i.e., Vaivasvata which continues at present Atri, Vasiṣṭha, Kaśyapa, Gautama, Bharadvāja, Viśvāmitra and Jamadgni are the seven sages; the Sādhyas, Viśvedevas, Rudras, Maruts, Vasus, the twin Āsvins and the Ādityas are the seven classes of deities.<sup>1</sup> ten sons of Vaivasvata Manu like Ikṣvāku and others rule over the earth.<sup>2</sup>

Of the seven future Manus it is in Sāvārṇa Manvantara that Āsvatthāman, Saradvata, Kauśika Gālava, Satānanda, Kāśyapa, and Rāma would be the seven sages; Dhṛti, Variyat, Yavasū, Suvarṇa, Vṛṣṭi, Cariṣṇu, Īḍya, Sumati, Vasu and Śukra—these ten sons of Sāvārṇi Manu would be ruling over the earth.

Then the Purāṇa Pañcalakṣaṇa does not go for the detailed description of rest six Manus. Only this much is said that Raucya, Bhautya and Meru Sāvārṇi etc., will be other six Manus after Sāvārṇi Manu. From Prajāpati Ruci there shall be Raucya Manu and from Prajāpati Bhūti there shall be Bhautya Manu from Brahmā there shall be (four) other Manus.

This second account of eight Manvantaras is based upon two texts—Matsya (Ch.9.1-39) and Padma (1.1.7.81-115; 2.V.7. 81-115).

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1. & 2. Out of the two texts—Matsya and Padma dealing with this second account of Manvantra, Matsya only refers to the seven classes of deities and ten sons of Vaivasvata Manu.



TABLE II  
Second account of Manvantara : (3. Abschnitt. Manvantara Textgruppe II)

Manu	Seven sages	Gods	Sons of Manu (the kings)
1. Svāyambhuva	Marici and others—7 sages	Yamas	Agnidhra, Agnibāhu, Vibhu, Savana, Jyotiṣmat, Dyutimat, Havya, Medhā, Medhātithi and Vasu—10 sons of Svāya- mbhuva Manu.
2. Svārocīṣa	Datta, Agniścyavana, Stam- bha, Prāṇa, Kaśyapa, Aurva and Brhaspati—7 sages.	Tuṣita, Hastindra Sukṛta, Mūrti, Āpa, Jyotiraya, Smaya— 7 sons of Vasiṣṭha Bhānus	Nabha, Nabhasya, Prasṛti and Bhānu—4 sons of Svāro- ciṣa Manu.
3. Auttama	Kaukurunḍi, Kuruṇḍi, Dāl- bha, Śaṅkha, Pravāhina, Mita and Saṃmita—7 sages known as Ūrjas.	Sādhya	Isa, Ūrja, Tanūrja, Śuci, Śukra, Madhu, Mādhava, Nabhassa, Nabhas and Saha —10 sons of Auttami Manu.
4. Tāmasa	Kavi, Pṛthu, Agni, Akapi, Kapi, Janya and Dhamaṇ— 7 sages.		Akalmaṣa, Dhanvin, Tapom- ūla, Tapodhana, Taporti, Tapasya, Tapodyuti, Paran- tapa, Tapobhāgin, and Tapo- yogin,—10 sons of Tāmasa Manu.



TABLE II—(Contd.)

Mṇnu	Seven Sages	Gods	Sons of Manu (the kings)
3. Raivata	Devabāhu, Subāhu, Parjanya, Somapa, Muni, Hiraṇyaroṃan and Saptāśva—7 sages.	Bhūttaraajasas, Prakṛtis	Avaśa, Tattvadarśin. Vṛimat, Havyapa, Kapi, Yukta, Nirutsuka, Sattva, Nirmoha, and Prakāśaka—10 sons of Raivata Manu.
6. Cākṣuṣa	Bhṛgu, Sudhāman, Virajas, Sahiṣṇu, Nāda, Vivasvat and Atināman—7 sages.	Lekhas, Rbhus, Prthagbhūtas, Vārimulas and Divaukasas—5 classes of deities	Ruru and others—10 sons of Cākṣuṣa Manu.
7. Vaivasvata	Atri, Vasiṣṭha, Kaśyapa, Gautama, Bharadvāja, Viśvāmīra and Jamadagni—7 sages.	Sādhyas, Viśvedevas, Rudras, Maruts, Vasus, twin Aśvins, and Ādityas—7 classes of deities.	Ikṣvāku and others—10 sons of Vaivasvata Manu.
8. Sāvarna	Asvatthāman, Śaradvata, Kauśika, Gālava, Satānanda, Kaśyapa and Rāma—7 sages.	—	Dhṛti, Variyat, Yavas, Suvarna, Vṛṣṭi, Cariṣṇu, Idya, Sumati, Vasu, and Śukra—10 sons of Sāvarni Manu.



*Third account of Manvantaras : (3. Abschnitt. Manvantara Textgruppe IIIA, B).<sup>1</sup>*

In the first Manvantara i.e., Svāyambhuva Marīci, Atri, Aṅgiras, Pulastya, Pulaha, Kratu, Vasiṣṭha, Bhṛgu and Dakṣa are the nine sages (Kūrma I.2.22, Viṣṇu I.7.5) ; the Yāmas who are but the twelve sons of Yajña born from his wife Dakṣiṇā (Kūrma I.8.13, Viṣṇu I.7.19) are the deities. Priyavrata and Uttānapāda, the two sons of Svāyambhuva Manu (Kūrma I.8.17, Viṣṇu I.7.18) rule over the earth.

In the second Manvantara i.e., Svārociṣa, Pārāvatas and Tuṣitas are the deities and their Indra is Vipāścīt. Ujra, Stambha, Prāṇa, Dattoli, Ṛṣabha, Niśvara and Urvarivat are the seven sages. Caitra, Kimpuruṣa and others—the sons of Svārociṣa Manu rule over the earth.

In the third Manvantara i.e., Auttami Sudhāmans, Satyas, Śivas, Pratardanas and Vaśavartins are the five orders of deities each consisting of twelve divinities and their Indra is Suśānti. Rajas, Gātra, Ardhabāhu, Savana, Anagha, Sutapas and Śakra are seven sages.<sup>2</sup> The sons of Auttami Manu like Aja, Paraśu, Divya and others rule over earth.<sup>3</sup>

In the fourth Manvantara i.e., Tāmasa Surupas, Haris, Satyas and Sudhis are the four orders of deities each consisting of twenty seven divinities and their Indra is Sibi. Jyotirdhāman, Pṛthu, Kāvya, Caitra, Agni, Vanaka and

1. 3. Abschnitt, Manvantara Textgruppe IIIA based on Kūrma (51.1-36) and Viṣṇu (III.1.5-47) gives a detailed account of past and present Manvantaras whereas Textgruppe IIIB based on only Viṣṇu (III.2.1-60) deals with the future Manus.

2. Without mentioning the names the Viṣṇu Purāṇa makes the simple statement that Vasiṣṭha's seven sons are regarded as seven sages in this Manvantara.

3. Of the two texts—Kūrma and Viṣṇu dealing with this third account of Manvantara, it is the Viṣṇu which speaks of the sons of Auttami Manu.



Pivara are the seven sages ; the valiant sons of Tāmasa Manu like Khyāti, Śātahaya, Jānujaṅgha and others rule over the earth<sup>1</sup>.

In the fifth Manvantara i.e., Raivata Amitābhas, Abhūtarajasas, Vaikuṇṭhas and Sumedhasas are the four orders of deities each consisting of fourteen divinities and their Indra is Vibhu. Hiranyaroman, Vedaśrī, Urdhvaāhu, Vedabāhu, Sudhāman, Parjanya and Mahāmuni are the seven sages. The valiant sons of Raivata Manu like Balabandhu, Sambhāvyā, Satyaka and others rule over the earth.<sup>2</sup>

In the sixth Manvantara i.e., Cākṣuṣa, Ādyas, Prasūtas, Bhavyas, Pṛthugas and Lekhas are the five orders of deities each consisting of eight divinities and their Indra is Manojava, Sumedhas, Virajas, Haviṣmat, Uttama, Madhu, Atināman and Sahiṣṇu are the seven sages. The valiant sons of Cākṣuṣa Manu like Uru, Pūru, Śatadyumna and others rule over the earth.<sup>3</sup>

In the seventh Manvantara i.e., Vaivasvata continuing at present, Vivasvat's son Śrāddhadeva is the Manu. In this Manvantara Ādityas, Vasus and Rudras are the deities and their Indra is Purandara. Vasiṣṭha, Kaśyapa, Atri, Jamadagni, Gautama, Viśvāmitra and Bharadvāja are the seven sages. Ikṣvāku, Nābhāga, Dhṛṣṭa, Śaryāti, Nariṣyanta, Nābhāgodīṣṭa, Karūṣa, Pṛṣadhra and Vasumat—these nine virtuous sons of Vaivasvata Manu rule over the earth.<sup>4</sup>

Of the seven Manvantaras that would follow the present one, the first is Sāvārṇa Manvantara. It is eighth in order.

1. The Viṣṇu only refers to the sons of Tāmasa Manu.
2. The Viṣṇu only speaks of the sons of Raivata Manu.
3. Of the two texts dealing with this third account, it is only the Viṣṇu which refers to the sons of Cākṣuṣa Manu.
4. The Viṣṇu Purāṇa only refers to the nine sons of Vaivasvata Manu.



In this Manvantara there would be three orders of deities like Sutapas, Amitābhas and Mukhyas and each of these three orders would be consisting of twenty divinities. And Bali, the son of Virocana would be their Indra. Diptimat, Gālava, Rāma, Kṛpa, Drauṇi, Vyāsa and Ṛṣyaṣṛṅga would be born as seven sages. The sons of Sāvarṇa Manu like Virajas, Arvarivat, Nirmoha and others would be ruling over the earth.

In the ninth Manvantara called Dakṣa—Sāvarṇi the Paras, Marīcigarbhas and Sudharmans would be the three orders of deities and each of these orders would be consisting of twelve divinities. And Adbhuta would occupy the position of Indra. Savana, Dyutimat, Bhavya, Vasu, Medhādhṛti, Jyotiṣmat and Satya would be born as seven sages. Dhṛtaketu, Diptiketu, Pañcahasta, Nirāmaya, Pṛthuśravas and others—these sons of Dakṣa—Sāvarṇi would be ruling over the earth.

In the tenth Manvantara called Brahma—Sāvarṇi, Sudhāmans, Viruddhas and Śatasamkhyas would be the three orders of deities and Śānti would be their Indra. Haviṣmat, Sukṛti, Satya, Apāṃmūrti, Nābhāga, Apratimaujas and Satyaketu would be born as seven sages. Ten sons of Brahma—Sāvarṇi like Sukṣetra, Uttamaujas, Hariṣeṇa and others would be ruling over the earth.

In the eleventh Manvantara called Dharma—Sāvarṇi, Vihamgamas, Kāmagamas and Nirmāṇaratis would be the three orders of deities each consisting of thirty divinities and Vṛṣa would be their Indra. Niścara, Agnitejas, Vapuṣmat, Viṣṇu, Āruṇi, Haviṣmat and Anagha would be born as the seven sages. The sons of Dharma—Sāvarṇi like Sarvaga, Sarvadharmā, Devāṇika and others would be ruling over the earth.

In the twelfth Manvantara called Rudra Sāvarṇi Haritas, Lohitas, Sumanasas, Sukarmans and Tāras would be the five orders of deities each consisting of ten divinities and Rudhāmān would be their Indra. Tapasyin, Sutapas, Tapomūrti, Taporati, Tapodhṛti, Dyuti and Tapodhana



would be born as the seven sages. The sons of Rudra Sāvarṇi like Devavat, Upadeva, Devaśreṣṭha and others would be ruling over the earth.

In the thirteenth Manvantara called Raucya, Sutrāmans, Sudharmans and Sukarmans would be the three orders of deities each consisting of thirty three divinities and Divaspati would be their Indra. Nirmoha, Tattvadarśin, Niṣprakampa, Nirutsuka, Dhṛtimat, Avyaya and Sutapas would be born as the seven sages. The sons of Raucya Manu like Citrasena, Vicitra and others would be ruling over the earth.

In the fourteenth and the last Manvantara called Bhautya, Cākṣuṣas, Pavitras, Kaniṣṭhas, Bhrājiras and Vacovṛddhas would be the five orders of deities and Śuci would be their Indra. Agnibāhu, Śuci, Śukra, Māgadha, Agnīdhra, Yukta and Ajita would be born as the seven sages. The sons of Bhautya Manu like Uru, Gabhīra, Bradhna and others would be ruling over the earth.



TABLE III  
Third account of Manvantara (3. Abschnitt, Manvantara, Textgruppe III A, B)

Manu	Gods	Indra	Seven Sages	Sons of Manu (the kings)
1 Svāyam-bhuva	Yāmas	—	Marīci, Atri, Aṅgiras, Pulastya, Pulaha, Kratu, Vasiṣṭha, Bhṛgu and Dakṣa—9 sages.	Priyavrata and Uttānapāda—2 sons of SvāyambhuvaManu
2 Svārocīṣa	Pārāvatas and Tuṣitas	Vipaścīt	Ūrja, Stambha, Prāṇa, Dattoli, Ṛṣabha, Nisvara and Urvarivat—7 sages.	Caitra, Kimpuruṣa and others—sons of Svārocīṣa Manu
3 Auttami	Sudhāmans, Satyas, Śivas, Pratarđanas and Vaśavaratins—5 orders of deities each consisting of 12 divinities	Suśānti	Rajas, Gātra, Ardhabāhu, Savana, Anagha, Sutapas and Śakra—7 sages	Aja, Paraśu, Divya and etc., the sons of Auttami Manu



TABLE III—(Contd.)

Manu	Gods	Indra	Seven Sages	Sons of Manu (the kings)
4. Tāmasa	Surupas, Haris, Satyas and Sudhis—4 orders of deities each consisting of 27 divinities	Śibi	Jyotirdhāman, Prthu, Kānya, Caitra, Agni, Vanaka and Pivara—7 sages.	Khyāti, Śātahaya, Jānujaṅgha and etc.—sons of Tāmasa Manu.
5. Raivata	Amitābhas, Abhūtarajasas, Vaikuṇṭhas and Sumedhasas—4 orders of deities each consisting of 14 divinities.	Vibhu	Hiraṇyaroṃan, Vedaśrī, Urdhvaabāhu, Vedabāhu, Sudhāman, Parjanya and Mahāmuni—7 sages.	Balabandhu, Sambhāvya Satyaka and etc.—the sons of Raivata Manu.
6. Cakṣuṣa	Ādyas, Prasūtas, Bhavyas, Prthugas and Lekhas—5 orders of deities each consisting of 8 divinities	Manojava	Sumedhas, Virajas, Haviṣmat, Uttama, Madhu, Atināman and Sahiṣṇu—7 sages	Ūru, Pūru, Śatadyumna and etc.—sons Cākṣuṣa Manu.



TABLE III—(Contd.)

Manu	Gods	Indra	Seven Sages	Sons of Manu (the kings)
7. <i>Vaivasvata</i>	Ādityas, Vasus and Rudras	Purandara	Vasiṣṭha, Kaśyapa, Atri, Jamadagni, Gautama, Viśvāmitra and Bharadvāja—7 sages.	Ikṣvāku, Nābhāga, Dhṛiṣṭa, Śaryāti Nariṣyanta, Nābhāgodiṣṭa, Karuṣa, Pṛadhra and Vasumat—9 sons of Vaivasvata Manu.
8. <i>Sāvarṇa</i>	Sutapas, Amitābhas and Mukhyas—3 orders of deities each consisting of 20 divinities	Bali, the son of Virocana	Dīptimat, Gālava, Rāma, Kṛpa, Drauṇi Vyāsa and Ṛṣyaṣṛṅga—7 sages.	Virajas, Arvarivat, Nirmoha and etc.—sons of Sāvarṇa Manu
9. <i>Dakṣa-Sāvarṇi</i>	Paras, Marīcigarbhas, Sudharmans—3 orders of deities each consisting of 12 divinities	Adbhuta	Savana, Dyutimat, Bhavya, Vasu, Medhādhṛti, Jyotiṣmat and Satya—7 sages.	Dhṛitaketu, Dīptiketū, Pañcahastā, Nirāmaya, Pṛthuvrāvas and etc.—sons of Dakṣa—Sāvarṇi.
10. <i>Brahma-Sāvarṇi</i>	Sudhāmans, Viruddhas and Śatasamkhyas—3 orders of deities	Śānti	Haviṣmat, Sukṛti, Satya, Apāmmūrti, Nabhāga, Aprati-maujas, and Satyaketu—7 sages.	Sukṣetra, Uttamajas Hariṣeṇa and etc.—10 sons of Brahma-Sāvarṇi.



TABLE III—(Contd.)

Manu	Gods	Indra	Seven Sages	Sons of Manu (the kings)
11. Dharma-Sāvarṇi	Vihāṅgamas, Kāmagamas and Nirmāṇaratis—3 orders of deities each consisting of 30 divinities	Vṛṣa	Nīścara, Agnitejas, Vapuṣmat, Viṣṇu, Āruṇi, Haviṣmat and Anagha—7 sages.	Sarvaga, Sarvadharmān, Devāṇīka and etc.—the sons of Dharma—Sāvarṇi.
12. Rudra-Sāvarṇi	Haritas, Lohitas, Sumanasas, Sukarmanas and Tāras—5 orders of deities each consisting of ten divinities	Rtuhāman	Tapasvin, Sutapas, Tapomūrti, Taporati, Tapodhṛti, Dyuti and Tapodhana—7 sages.	Devavat, Upadeva Devaśreṣṭha and etc.—sons of Rudra—Sāvarṇi.
13. Raucya	Sutrāmanas, Sudharmans and Sukarmanas—3 orders of deities each consisting of 33 divinities	Divaspati,	Nirmoha, Tattvadarsin, Nīṣprakampa, Nirutsuka, Dhṛtimat, Avyaya and Sutapas—7 sages.	Citrasena, Vicitra and etc.—sons of Raucya Manu.
14. Bhautya	Cākṣuṣas, Pavitras, Kaniṣṭhas, Bhrājīras and Vacovṛddhas—5 orders of deities	Śuci	Agnihāhu, Śuci, Sukra, Māgadha, Agnīdhra, Yukta and Ajita—7 sages.	Uru, Gabhīra, Bradhna and etc.—sons of Bhautya Manu.



After giving an account of the three different versions of the Manvantara, we come to *Narasimha Purāṇa*. In the first Manvantara i.e., *Svāyambhuva* there are the following sages :— *Marīci*, *Atri*, *Āṅgiras*, *Pulastya*, *Pulaha*, *Kratu*, *Pracetas*, *Vasiṣṭha* and *Bṛghu*. The first and the second text-group maintain this number as seven. But the *Narasimha Purāṇa* follows the third text-group i.e., *Viṣṇu* and *Kūrma* and speaks of the sages as nine. Whereas in the third text-group the extra sages are *Dakṣa* and *Bṛghu*, the *Narasimha Purāṇa* identifies them as *Pracetas* and *Bṛghu*.

In speaking of the sons of *Svāyambhuva* *Manu* the first two text-groups refer to his ten sons. But following the tradition of the third text-group *Viṣṇu* and *Kūrma*, the *Narasimha Purāṇa* speaks of *Priyavrata* and *Uttānapāda* as the two sons of *Svāyambhuva* *Manu*.

As regards the deities and *Indra* ruling over these deities, *Narasimha* is silent.

In the second Manvantara i.e., *Svārocīṣa* all the three groups agree that there were seven sages. But in identifying these sages no text-group agrees with the other. The *Narasimha Purāṇa* in giving an account of the seven sages speaks of them as *Ūrjastamba*, *Suprāṇa*, *Danta*, *Nirṛabha*, *Variyān*, *Īśvara*, and *Soma*.

As regards the deities the *Narasimha Purāṇa* follows the third version when it speaks of *Tuṣitas* and *Pārāvatas* as the deities of this Manvantara. And likewise following the third tradition *Narasimha* speaks of *Vipaścīt* as the *Indra* of these deities.

As regards the kings *Narasimha Purāṇa* follows the third tradition (*Caitra Kimpuruṣādyāśca sūtāḥ-7*), but instead of referring to *Caitra*, *Kimpuruṣa* and others, *Narasimha* passes over it referring only to *Kimpuruṣas* (*Kimpuruṣādyāḥ* Ch. 23.3).

In the third Manvantara i.e., *Uttama* as regards the seven sages *Narasimha* ignores all the three traditions and makes general statement that the *Vandya*s are the seven



In speaking of the deities the Narasimha Purāṇa ignores the first two traditions and follows the third text-group where knowingly or unknowingly the copiest has changed the original name from 'Vaśavartin' to 'Vamśavartin'. As regards Indra ruling over these deities Narasimha follows the third tradition and speaks of Suśānti as the Indra of this Manvantara.

In the third text-group the kings of Uttama Manvantara are Aja, Paraśu, Divya and others, but in Narasimha they are spoken of as Paraśu, Citra and etc. Is it possible that through the carelessness of the scribe the original word Aja has been replaced by 'atra'?

In the fourth Manvantara i.e., Tāmasa Narasimha disregards all the three traditions and speaks of Hiraṇyaroṃaṇ, Devaśrī, Urdhvhavāhu, Devavāhu, Sudhāman, Parjanya and Muni as the seven sages. As regards the deities in the third tradition when there happens to be four classes of them like Surūpas, Haris, Satyas and Sudhis, in Narasimha they are spoken of as three classes namely Paras, Satyas and Sudhis. And in the third tradition the Indra ruling over these deities is Śibi whereas in Narasimha Indra is identified as Bhuśuṇḍi.

As regards the kinds Narasimha ignores all the three traditions and speaks of Jyotirdhāman, Pṛthu, Kāśya, Agni and Dhanaka as the sons of Tāmasa Manu ruling over the earth.

In the fifth Manvantara i.e., Raivata Narasimha ignores all the three traditions and speaks of Śānta, Śāntabhaya,<sup>1</sup> Vidvas, Tapasvin, Medhāvin and Sutapas as the seven sages even though the number is six. As regards the deities it follows the third tradition and whereas the third tradition speaks of them as Amitābhas, Abhūtarajasas. Vaikuṇṭhas and Sumedhas, Narasimha refers to them as Amitas, Niratas, Vaikuṇṭhas and Sumedhas. And Indra ruling over

1. In the N.S.P. edition the reading is Śāntanava.  
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these deities is Asurāntaka<sup>1</sup> though in the third tradition Vibhu is the Indra of the deities.

As regards the kings both the first and second tradition speak of ten distinct and particular kings, who as sons of Raivata Manu rule over the earth. The third tradition unlike the first and the second speaks of only three sons of Manu (*Balabandhustu Sambhavyaḥ Satyakādyāśca tatsutāḥ*—161). The Narasiṃha Purāṇa speaks of these kings as Saptakas and etc. (*Saptakādyā manoh sutā*—Ch.23.10).

In the sixth Manvantara i.e., Cākṣuṣa as regards the seven sages, following the third tradition Narasiṃha retains the five names—Sumedhas, Virajas, Haviṣmat, Uttama, Saḥiṣṇu and puts two other sages—Medhas and Matimat who do not appear in any of the preceding accounts.

As regards the deities the first tradition has five orders of them like Ādyas, Prabhūtas, Ṛbhū, Pṛthukas and Lekhas born from the union of Aṅgiras and Naḍvalā. In addition to Lekhas, Ṛbhū and Pṛthagbhūtas the second tradition has Vārimūlas and Divaukasas. The third tradition (Viṣṇu and Kūrma) has Ādyas, Prasūtas, Bhavyas, Pṛthugas and Lekhas each of which consists of eight divinities. Following the third tradition Narasiṃha maintains the same order of deities like Ādyas,<sup>2</sup> Prasūta, Bhavyas, Prathitas and Lekhas. And Manojava is the Indra of these deities as in the third tradition.

Referring to the ten sons of Cākṣuṣa Manu the first tradition speaks of Uru and others (*daśaputrāstu . . . Uru-prabhṛtayo*—33). Likewise the second tradition refers to the ten sons of Manu and speaks of Ruru and others (*Ruruprabhṛtayaḥ Cākṣuṣasya sutā daśa*—25). The third tradition makes it a little more detailed by speaking of them as Uru, Puru, Śatadyumna and others (*Uruḥ Pūraḥ Śatadyumnāpramukhāḥ*

1. The N.S.P. edition puts it as Surāntaka.

2. Though in the N.S.P. edition it is Ādyas, in Gita Press



...*Cākṣuṣasya manoh putrāḥ*—20<sub>1</sub>). The Narasimha Purāṇa retains the names of Puru and Śatadyumna and ignores Uru.

In the seventh Manvantara i.e., Vaivasvata continuing at present all the three traditions unanimously speak of Atri, Vasiṣṭha, Kaśyapa, Gautama, Bharadvāja, Viśvāmitra and Jamadagni as the seven sages who take their birth for restoring the Vedas. And the Narasimha retains this old uninterrupted tradition in toto.

As regards the deities the first and the second tradition refer to seven classes of them like Sādhyas, twin Aśvins, Rudras, Maruts, Ādityas, Viśvedevas and Vasus. The third tradition refers only to three classes of deities like Ādityas, Vasus and Rudras etc. The Narasimha besides retaining the names of Ādityas and Rudras puts the name Viśvavasu in place of Vasu. And in keeping with the third tradition Indra ruling over these deities is Purandara.

Both the first and second tradition speak of ten sons of Vaivasvata Manu like Ikṣvāku and others as the kings ruling over the earth. *Ikṣvāku Pramukhāścaiva daśaputrāḥ mahātmanah*—38 (1st tradition), *Ikṣvākupramukhāścāya daśa putrāḥ smṛtā bhuvi*—30 (2nd tradition). The third tradition speaks of Manu's nine sons identified as Ikṣvāku, Nabhāga, Dhṛṣṭa, Śaryāti, Nariṣyanta, Nabhāgodiṣṭa, Kāruṣa, Pṛṣadhra and Vasumat. Without referring to the number of sons as nine or ten the Narasimha text speaks of them as Ikṣvāku and others *tasya putrā Ikṣvāku prabhṛtayaḥ*—Ch. 23.14).

In the Sāvārṇa Manvantara that would follow the present Vaivasvata Manvantara the group of seven sages as described in the first tradition would be Rāma, Vyāsa, Dīptimat, Ātreya, Aśvatthāman (the son of Droṇa), Bhāradvāja, Śāradvata Gautama, Gālava Kauśika and Ruru Kāśyapa. In the second tradition they are said to be Rāma, Aśvatthāman, Śāradvata, Gālava, Kauśika, Kāśyapa and Śātānanda. In keeping with the first tradition in addition to the names like Rāma, Vyāsa, Drauni, Dīptimat and Gālava the third tradition mentions two other names—Kṛpa and Ṛṣyaśṛṅga.



And Narasimha retains all these names of the third tradition except Rāma which has been replaced by Nāmā.

Both the first and second tradition are silent with regard to the deities of this Manvantara. The third tradition refers to three orders of deities like Sutapas, Amitābhas and Mukhyas, each order consisting of twenty divinities. In Narasimha the deities referred to are Sutapa and others (*Sutapādyā devagaṇāḥ* Ch. 23.18). And Bali would be the Indra of these deities as in the third tradition.

As regards the kings both the first and second tradition speak of ten sons of Sāvarṇi Manu and clearly put their names. The third tradition as preserved in Viṣṇu neither speaks of the sons as ten nor does it refer to any of their names. Instead it puts the names of three sons known as Virajas, Arvarivat, Nirmoha and others (*Virajāśca Ārvarīvāśca Nirmohādyāḥ* ..19). And in Narasimha we come across three names who are identified as Virāja, Urvariya and Nirmoka.

The second tradition concludes the account of Manvantaras with the eighth Manvantara of Sāvarṇi Manu. Henceforth we will be discussing the Narasimha text with reference to the first and the third tradition.

As regards the second would be Manvantara the first tradition designates it as Meru Sāvarṇi and the third tradition based on Viṣṇu (of the two text—Kūrma and Viṣṇu incorporated in the third tradition only Viṣṇu deals with future Manus) names it as Dakṣa-Sāvarṇi. And in Narasimha it is also called Dakṣa-Sāvarṇi.

In this second Manvantara the seven sages as depicted in the first text-group would be Medhātithi, Paulastya, Vasu Kāsyapa, Jyotiṣmat Bhārgava, Dyutimat Aṅgiras, Savana Vāsiṣṭha, Havyavāhana Ātreya and Satya Paulaha. In the third text-group they are said to be Medhādhṛti, Vasu, Jyotiṣmat, Dyutimat, Savana, Bhavya and Satya. And as regards Narasimha no doubt it follows the third tradition, but it puts their names in the most confused manner. Without naming seven sages it refers to six sages and speaks of



them as seven.<sup>1</sup>

As regards the deities the first text-group speaks of three classes of them who would be the sons of Rohita Prajāpati<sup>2</sup> (*putrāste rohitasya prajāpateḥ*—521). The third text-group refers to these deities as Paras, Marīcigarbhas and Sudharmans each of which would be consisting of twelve divinities. In Narasimha the deities are Haviṣmats Marīcigarbhas and Sudharmans. And Adbhuta is the Indra of these deities as in the third tradition.

As regards the kings to be ruling over the earth the first text-group gives a detailed list of nine sons of Meru Sāvārṇi like Dhṛṣṭaketu, Dīptiketu, Pañcahasta, Nirāmaya, Pṛthuśravas, Bhūridyumna, Ṛcika, Vṛhata and Gaya. The third text-group preserved in Viṣṇu takes only the first five names of the preceding account—Dhṛṣṭaketu (Dhṛṣṭaketu of first tradition is put here as Dhṛṣṭaketu), Dīptiketu, Pañcahasta, Nirāmaya and Pṛthuśravas. And in Narasimha these sons are identified as :—Dhṛti, Kīrti, Dīpti, Ketu, Pañcahasta, Nirāmaya and Pṛthuśravas.<sup>3</sup>

Though speaking of the tenth Manvantara, the first text-group does not mention its name, the third-group calls it Brahma-Sāvārṇi. In this Manvantara the seven sages referred to in the first text-group would be Haviṣmat Paulaha, Sukṛti Bhārgava, Āpomūrti Ātreya, Āpava Vāsiṣṭha, Apratima Paulastya, Nābhāga Kāśyapa, Satya and Āṅgiras. Without referring to their gotra names the third text-group accepts all these except Āpava Vāsiṣṭha who is replaced by

1. (3. Abschnitt, Manvantara Text-gruppe, III, verse B 22)  
(Narasimha Ch. 23.22).

2. Rohit Prajāpati is identified as Meru Sāvārṇi.

3. It is interesting to note here how the Narasimha in course of borrowing the Viṣṇu tradition has confused the original version.

Text-gruppe IIIB (Viṣṇu)

Narasimha Ch.23.20

A comparison of both these texts would make it clear how Narasimha version is erratic.



Satyaketu.<sup>1</sup> In Narasiṃha the seven sages are identified as Haviṣmat, Sukṛti, Satya, Nābhāga, Tapomūrti, Pratimoka and Saptaketu.<sup>1</sup>

As regards the deities the first tradition speaks of two classes. The third tradition speaks of three classes of deities like Sudhāmāns, Viruddhas and Śatasamkhyas. The Narasiṃha version refers to only Viruddhas and others (*Viruddhādayastatra devāḥ* Ch.23.23). And Śānti would be the Indra of these deities as in the third tradition.

As regards the kings of the first text-group speaks of ten sons of tenth Manu like Sukṣetra, Uttamaujas, Bhūriṣeṇa, Viryavat, Śātānika, Nirāmitra, Vṛṣasena, Jayadratha, Bhūridyumna and Suvarcas. Though the third text-group speaks of ten sons of Brahma-Sāvarṇi, it refers to only Sukṣetra, Uttamaujas, Hariṣeṇa and others as the sons of this Manu (*Sukṣetraśca Uttamaujāśca Hariṣeṇādayo daśa, Brahma sāvarṇaputrāstu*—27). And in Narasiṃha they are Sukṣetra, Uttama, Bhūriṣeṇa and others (*Sukṣetra Uttamo Bhūriṣeṇādayo Brahma sāvarṇiputrā rājāno bhaviṣyanti*—Ch.23.24).

In the eleventh Manvantara (not identified in the first text-group but referred to as Dharma-Sāvarṇi in the third text-group) as regards the seven sages, the deities, Indra and the kings Narasiṃha ignores the first and third tradition and gives its own independent account. The group of seven sages would be Nirmoha, Tattvadarśin, Nikampa, Nirutsaha, Dhṛtimat and Raucva even though the number is six. Likewise the deities would be Siṃha, Savana and others (*Siṃha Savanādayaḥ devagaṇāḥ*)—Ch.23.26) and Divaspati would be the Indra of these deities. And the sons of Dharma-Sāvarṇi like Citrasena, Vicitra and others would be the kings of this earth. (*Citrasena Vicitrādya Dharma—Sāvarṇiputrā bhūbhṛto bhaviṣyanti*—Ch.23.27).

1. Apratima of first text-group appears here as Apratimaujas. Similarly Āpomūrti of first text-group appears here as Apāmūrti.



In the twelfth Manvantara (not identified in the first text-group but referred to as Rudra—Sāvārṇi in the third text-group) the seven sages as described in the first text-group would be Dyuti (son of Vasiṣṭha), Sutapas Ātreya, Tapomūrti Āṅgiras, Tapasvin Kāśyapa, Tapodhana Paulastya, Taporati Paulaha and Tapodhṛti Bhārgava. Without referring to their 'gotra' the third text-group retains all these original names of the seven sages. The Narasimha retains four names out of them—Tapasvin, Tapomūrti Taporati and Tapodhṛti and takes three other sages like Cārutapas, Jyoti and Tapa.

As regards the deities, without referring to their names the first tradition speaks of five classes, all of whom would be born from the mind of Brahmā. The third tradition speaks of five classes of deities as Haritas, Lohitas, Samanasas, Sukarmans and Tāras each of which would be consisting of ten divinities. And the Narasimha retains all these names except the last where in place of Tāras the deities are termed as Sutapas. In the third tradition R̥tudhāman would be the Indra whereas the Narasimha makes it Kṛtadhāman.

The first tradition gives a detailed list of ten sons of twelfth Manu like Devavat, Upadeva, Devaśreṣṭha, Vidūratha, Mitravat, Mitravindu, Miransena, Amitrahan, Mitrabāhu and Suvarcas. The third tradition refers to only three kings like Devavat, Upadeva and Devaśreṣṭha (*Devavān Upadevaśca Devaśreṣṭhādayastathā*—35) whereas the Narasimha retains only two names Devavat and Devaśreṣṭha (*Devavān Devaśreṣṭhādyāḥ manoh sutā bhūpālā bhaviṣyanti*—Ch.23.31).

In the thirteenth Manvantara called Raucya the Narasimha Purāṇa ignores the first and the third tradition and gives a different list of seven sages like Niścita, Agnitejas, Vapuṣmat, Dhṛṣṭa, Vāruṇi, Haviṣmat and Nahuṣa.

As regards the deities the first tradition just refers to three classes without identifying them. Following the first tradition the third tradition speaks of three classes, but



identifies each of them. They are Sutrāmans, Sudharmans and Sukarmans each of whom would be consisting of thirty three divinities. Of the three classes of deities referred to in the third tradition the Narasiṃha text retains Sudharman and in place of Sutrāmans and Sukarmans gives two other names—Bāṇa and Sragvin (*Sragvi Bāṇaḥ Sudharmā prabhṛtayo devagaṇāḥ*—Ch.23.32). And Divasapati, the Indra of the deities in third tradition is replaced by Ṛṣabha in Narasiṃha.

In the first tradition ten sons of Raucya Manu are clearly identified. The third tradition without referring to the number of sons mentions only the first two names of the list given in the first tradition (*Citrasena Vicitrādyā bhaviṣyanti mahākṣitah*—39). And the Narasiṃha neither refers to the number ten nor does it accept the names of the old tradition: it speaks of Sudharman, Devāṇika and others (*Sudharmā Devāṇikādayastasya manoh putrāḥ*—Ch.23.33).

The last and fourteenth Manvantara though referred to as Bhautya in both the first and third tradition is termed as Bhauma in Narasiṃha. In this Manvantara the group of seven sages mentioned in the first tradition would be Agnidhra Kāśyapa, Māgadha Paulastya, Agnibāhu Bhārgava, Śuci Āngiras, Yukta Ātreya Śukra Vāsiṣṭha and Ajita Paulaha. And following it without the 'gotra' names the third tradition speaks of them as Agnidhra, Māgadha, Agnibāhu, Śuci, Śukra and Ajita.<sup>1</sup> Though Narasiṃha

1. The Viṣṇu Purāṇa text in enumerating the seven sages reads :—

*Agnibāhuḥ Śuciḥ Śukro Māgadho'gnidhra eva ca/  
Yuktastathā Jitaścānyo .....*

In interpreting the third pada of the text Wilson gives the meaning as Yukta and Ajita whereas the Gita Press edition translates it as Yukta and Jita. Both the meanings are possible, but in keeping with the first tradition we prefer to take the meaning as Yukta and Ajita.



Purāṇa retains some of the traditional sages like Agnibāhu, Śuci and Śukra, it adds other names like Mādhava, Śiva, Abhīma and Jitaśvāsa.

As regards the deities the first text-group refers to five classes without naming them. The third text-group gives a detailed list of these five classes viz., Cākṣuṣas, Pavitras, Kaniṣṭhas Bhrājiras and Vacovṛddhas. And the Narasimha follows the third text-group and puts same names though not exactly identical. In Narasimha they are Cakṣuṣmats, Pavitras and Kaniṣṭhabhas (*Cakṣuṣmantaḥ Pavitrāḥ Kaniṣṭhābhā devaganāḥ*—Ch. 23.34), whereas in the third text-group they are Cākṣuṣas, Pavitras and Kaniṣṭhas. And Śuci, the Indra in the third text-group becomes Suruci in Narasimha.

In the first tradition the ten sons of Bhautya Manu are Bradhna, Tarangabhīru, Tarasmat, Ūgra, Abhimānin, Pravīṇa, Jiṣṇu, Saṃkrandana, Tejasvin and Sabala, The third tradition retains only the first Bradhna and takes two other names—Uru and Gabhīra (*Urur Gabhīra Bradhnādyā manostasya sūtā nṛpāḥ*—43). In the Narasimha text the name Uru is retained as before and names like Bradhna and Gabhīra are changed to Brahmā and Gambhīra. (*Uru Gambhīra Brah nādyāstasya manoh sūtā rajānaḥ*—Ch.23.35).



TABLE IV  
Narasimha version of Manvantara Ch. 23

Manu	Gods	Indra	Seven Sages	Sons of Manu (the kings)
1 Svāyambhuva	—	—	Marīci, Atri, Aṅgiras, Pulastya, Pulaha, Kratu, Vasiṣṭha, Pracetas and Bhṛgu—9 sages	Priyavrata and Uttānapāda
2 Svārociṣa	Pārāvatas and Tuṣitas	Vipaścit	Ūrjastamba, Suprāṇa, Danta, Nirṛabha, Variyān, Ívara and Soma—7 sages	Kimpuruṣa and etc.
3 Uttama	Sudhāmāns, Satyas, Śivas, Pratarđanas, Vamśavartins—5 orders of deities each consisting of 12 divinities.	Susānti	Vandyas	Paraśu, Citra and etc.



TABLE IV—(Contd.)

Manu	Gods	Indra	Seven Sages	Sons of Manu (the kings)
4. Tāmasa	Paras, Satyas and Sudhis—3 orders of deities each consisting of 27 divinities.	Bhuṣuṇḍi	Hiranyaroman, Devaśrī, Urdhvabāhu, Devabāhu, Sudhāman, Parjanya and Muni—7 sages	Jyotirdhāman, Pṛthu, Kāśya, Agni, Dhanaka.
5. Raivata	Amitas, Niratas, Vaikuṇṭhas and Sumedhas—4 orders of deities each consisting of 14 divinities.	Asurāntaka (Surāntaka)	Śānta, Śāntabhaya, (Śāntanava), Vidvas, Tapasvin, Medhāvin, Sutapas—6 sages	Saptaka and others.
6. Cākṣuṣa	Ādyas (Āpyas), Bhavyas, Prasūtas, Prathitas Lekhas—5 orders of deities each consisting of 8 divinities.	Manojava	Medhas, Sumedhas, Virajas, Haviṣmat, Uttama, Matimat and Sahiṣṇu—7 sages	Puru, Śatayyumna etc.



TABLE IV—(Contd.)

Manu	Gods	Indra	Seven Sages	Sons of Manu (the kings)
Vaivasvata	Āditya, Viśvavasu and Rudra	Purandara	Vasiṣṭha, Kaśyapa, Atri, Jamadagni, Gautama, Viśvāmitra and Bharadvāja—7 sages	Ikṣvāku and others.
Sāvarṇa	Sutapa and others	Pali	Dīptimat, Gālava, Nāmā, Kṛpa, Drauṇi, Vyāsa and Ṛṣyaśṛṅga—7 sages.	Virāja, Urvariya and Nirmoka
Dakṣa-Sāvarṇi	Haviṣmats, Marīci-garbhas, Sudharmans—3 orders of deities each consisting of 12 divinities	Adbhuta	Savana, Kṛtimat, Havya, Vasu, Medhātithi, Jyotiṣmat—6 sages	Dhṛti, Kīrti, Dīpti, Ketu, Pañcabasta, Nirāmaya and Pṛthuśravas



TABLE IV—(Contd.)

Manu	Gods	Indra	Seven Sages	Sons of Manu (the kings)
10. Brahma-Sāvarṇi	Viruddha and others	Śānti	Haviṣmat, Sukṛti, Satya, Nābhāga, Tapomūrti Pratimoka, and	Sukṣetra, Uttama, Bhūriśeṇa and others—10 sons of Brahma-Sāvarṇi.
11. Dharma-Sāvarṇika	Simha, Savana and others	Divaspati	Saptaketu—7 sages Nirmoha, Tattva-darśin, Nikampa, Nirutsāha, Dhṛtimat, Rucya—6 sages	Citrasena, Vicitra and others
12. Rudra-Sāvarṇi	Haritas, Rohitas, Sumanasas, Sukarmans, Sutapas	Kṛtadhāman	Tapasvin, Cārutapas, Tapomūrti, Taporati, Tapodhṛti, Jyoti and Tapa—7 sages	Devavat, Devaśreṣṭha and others



TABLE IV—(Contd.)

Manu	Gods	Indra	Seven sages	Sons of Manu (the kings)
13 Ruci	Sragvin, Bāṇa, Sudharman	Rṣabha	Nīścita, Agnitejas Vapuṣmat, Dhṛṣṭa, Vāruṇi, Haviṣmat and Nahuṣa — 7 sages	Sudharman, Devānīka and others
14 Bhauma	Cakṣuṣmat's, Pavitras, Kaniṣṭhabhas	Suruci	Agribāhu, Śuci, Śukra, Mādhava, Śiva, Abhīma, Jitaśvāsa — 7 sages	Uru, Gambhīra, Brahmā



## (e). VAMŚĀNUCARITA

Of the five chief characteristics of Purāṇa literature Vamśānucarita is the last. It is the record of glorious deeds of different kings born in the race either Solar or Lunar. In defining the term 'Vamśānucarita' the Bhāgavata Purāṇa (XII.7.17) says : "*Vamśānucaritaṃ teṣāṃ vṛttaṃ vamśadha-rāśca ye*"—the history of the kings and their most distinguished descendants is called Vamśānucarita.

All the royal lineages are traced back to the mythical Manu Vaivasvata. Tradition naturally begins with myth and the myth seeks to derive all the dynasties that reigned in India in the earliest period from a primeval king—Manu Vaivasvata. Brahmanḍa (II.59.33-86), Bhaviṣya (I.79.17<sup>b</sup>-83), Brahma (6.1-54), Harivamśa (545-612), Mārkaṇḍeya (106.3-29<sup>a</sup>), Śiva Purāṇa Saṃhitā (59.1-41), Vayu (84.32-86) and Viṣṇu (III.2.2-13);—all these texts quoted by Kirfel forming the...4. Abschnitt 1. Kapitel, Textgruppe I of Vamśānucarita pp 284-94 narrate the legend leading to the birth of Manu Vaivasvata. From the union of Kaśyapa and Aditi (daughter of Dakṣa) there is born Vivasvat, the sun-god. Vivasvat is married to Samjñā, the daughter of Tvaṣṭṛ. And Samjñā gives birth to three children—Manu Vaivasvat, Yama and Yamī. After the birth of these three children, as the story continues Samjñā deserts her lord because of his intolerable scorching rays. Tvaṣṭṛ grinds off the extra and superfluous rays of the sun-god after which the sun-god and Samjñā begin to lead a happy conjugal life. This part of the story is of no consequence to us as we are primarily interested in Manu Vaivasvata, the progenitor of Solar dynasty.

In 4. Abschnitt, 1. Kapitel Text-gruppe II of Vamśānucarita pp 295-98 consisting texts like Matsya (II.1-39; Padma<sub>1</sub> (I.8.36-75<sup>a</sup>); Padma<sub>2</sub> (V.8.35-74); Cp. Agni (273.1-4); Kūrma (20.1-4<sup>a</sup>) and Liṅga (65.2-17<sup>a</sup>) Lord Vivasvat has three wives (Rājñī, Prabhā and Samjñā) instead of one i.e. Samjñā. And the birth of children is the



same as the Text-group I except the fact that unlike the first text-group where besides Manu Vaivasvata, Yama and Yamī are born, here there is a change in so far as the children are Manu Vaivasvat, Yama and Yamunā.

Though there is some difference in between the versions of Text-gruppe I (1. Kapitel, 4. Abschnitt) and Text-gruppe II (1. Kapitel, 4. Abschnitt), both the text-groups are unanimous as regards Manu Vaivasvata. As the first text-group so in the second it is Samjñā who gives birth to Manu Vaivasvata through Vivasvat, the sun-god.

The question of Vivasvat having two other wives (Rājñī and Prabhā) as given in Text-gruppe II is really of no significance as Samjñā's motherhood of Manu Vaivasvata has been retained in toto. Except referring to the birth of Manu Vaivasvata, other portions of these two text-groups do not speak anything substantial relating to Vamśānucarita.

*First account of Solar race :*

According to 4. Abschnitt, 2. Kapitel, Text-gruppe IA, B of Vamśānucarita pp 299-337 Manu Vaivasvata has nine sons—1. Ikṣvāku, 2. Nābhāga, 3. Dhṛṣṭa, 4. Śaryāti, 5. Nariṣyanta, 6. Prāṁsu, 7. Nābhāgāriṣṭa, 8. Karuṣa and 9. Pṛṣadhra.

1. Ikṣvāku :—Ikṣvāku, the eldest son of Manu Vaivasvata rules over Madhyadeśa.

2. Nābhāga :—Nābhāga's son is Ambariṣa.

3. Dhṛṣṭa :—Dhṛṣṭa's son is Dhārṣṭaka.

4. Śaryāti :—Śaryāti is blessed with a son called Ānarta and a daughter called Sukanyā. Ānarta has a son called Reva ; he has a hundred sons, of these hundred sons born to Reva Raivata otherwise known as Kakudmin is the eldest. Once in the company of his daughter, Raivata goes to Brahmaloṇa. But it so happens that enchanted by the song and music of a certain Gandharvā, there he



spends sometime which in terms of human years is equivalent to hundreds of Yugas. After returning from Brahma-loka he rules over his kingdom of Kuśasthalī. In the meantime this kingdom protected and well-guarded by Bhojas, Vṛṣṇis and Andhakas has changed into the city of Dvārāvatī. Raivata gets his daughter Revatī married to Balarāma and himself retires to the summit Meru for penance. With Raivata starting for penance the *Vaṁśānu-carita* text does not proceed any further in the genealogical line. As is the case of Raivata, so is the case with Sukanyā, a daughter born to Śaryāti. The sage Cyavana gets married to Sukanyā and the *Pañcalakṣaṇa*-text is silent on the genealogy of Cyavana.

5. *Nariṣyanta* :—*Nariṣyanta* has his sons—*Śakas* known as *Nāriṣyantas* (patronymic).

6. *Prāṁśu* :—The *Purāṇa* texts are silent as regards the descendant of *Prāṁśu*.

7. *Nābhāgāriṣṭa* :—*Nābhāgāriṣṭa* has two sons, who, though originally *Vaiśyas* are changed to Brahmins.

8. *Karūṣa* :—*Karūṣa* has his sons known as *Kāruṣas* (patronymic). These *Kṣatriyas* are very violent in battlefield.

9. *Prṣadhra* :—The text does not refer to any of his descendants, but as regards *Prṣadhra* it says that because of killing a cow of his preceptor he is cursed to become a *Śūdra*.

10. *Sudyumna* :—Before the birth of these nine sons *Manu Vaivasvata* institutes a sacrifice in honour of the twin-gods—*Mitra* and *Varuṇa* and in consequence he is blessed with a daughter *Ilā*. Soon after her birth she repairs to these twin-gods who bless her to the effect that she would turn out to be a son—*Sudyumna* by name and in the capacity of *Sudyumna* she would perpetuate the line of *Maun Vaivasvata* (*manoh vaṁśakarah putrastva-meva ca bhaviṣyasi*—13). After this blessing when she returns to her father, *Budha*, the son of *Soma* espouses her and because of their union there is born *Pururavas*.



In the mean time Ilā gets transformed in Sudyumna ; and Sudyumna has three sons namely Utkala, Gaya and Vinatāśva. In view of his feminine nature Sudyumna does not get any share of the kingdom, but at the instance of the sage Vasiṣṭha he is installed in Pratiṣṭhāna ; then he transfers the rulership of his kingdom to Pururavas, the founder of Lunar dynasty.

Of these ten sons of Manu Vaivasvata as referred to above, (1) Ikṣvāku is the eldest and he rules over Madhyadeśa. In comparison with the other sons the Purāṇa Pañcalakṣaṇa gives comparatively a more elaborate account of the descendants of Ikṣvāku. He has a hundred sons who are famous for their liberality. Of these hundred sons Vikukṣi is the eldest. Endowed with a broad and expansive chest he is invincible in war (*Vikukṣitvād ayodhatām*—44). Once it so happens that Vikukṣi is sent by his father to procure some antelope to be utilised in performing 'Śrāddha' of his ancestors. Instead of searching for antelopes Vikukṣi gets a rabbit and takes it as his food (Śāśāda). At this unrighteous conduct of his son Ikṣvāku expels him from his residence ; but after the death of Ikṣvāku, Vikukṣi-Śāśāda becomes the ruler of Ayodhyā. Vikukṣi-Śāśāda has a son called Kakustha ; Kakustha's son is Anenas. The son of Anenas is Pṛthu ; Pṛthu's son is Viṣṭarāśva ; and the son of Viṣṭarāśva is Ārdra. Ārdra's son is Yuvanāśva I who has a son called Śrāvastaka, the founder of the city of Śrāvastī. The son of Śrāvastaka is the famous Bṛhadaśva. The son of Bṛhadaśva is Kuvalāśva, who is a famous righteous king.

With a view to glorifying this line of Ikṣvāku the Purāṇa texts introduce a myth with reference to Kuvalāśva who comes to be called Dhundhumāra. Bṛhadaśva relinquishes the kingdom in favour of Kuvalāśva and starts for forest. But the sage Uttāṅka advises him on the utility of kingship and protecting the subjects. The sage very much harassed by a demon called Dhundhu requests Bṛhadaśva to kill the demon so that he would lead a peaceful life. And



the sage predicts that Lord Viṣṇu would be incarnating in the person who would be killing Dhundhu. But undeterred in his resolve Bṛhadaśva assigns the task of killing Dhundhu to his son Kuvalāśva and goes to the forest. Accompanied by his hundred sons Kuvalāśva marches against the demon Dhundhu. With the idea that Kuvalāśva is doing something for the good of the subjects, Lord Viṣṇu in the mean time enters his body in spirit and essence. In consequence Kuvalāśva succeeds in killing Dhundhu whence he comes to be known as Dhundhumāra.

Of the hundred sons of Kuvalāśva all of them are killed in the fight against Dhundhu except three, the name of these three sons is Dṛḍhāśva, Candrāśva and Kapilāśva. And the Pañcalakṣaṇa text speaks of the descendants of only Dṛḍhāśva.

Dṛḍhāśva has a son called Haryaśva I, the son of Haryaśva I is Nikumbha and Nikumbha's son is Saṃhataśva. Saṃhataśva has two sons—Akṛśāśva, Kṛśāśva and a daughter—Haimavatī. Mother of the noble and righteous, Haimavatī is famous in the three worlds as Dṛṣadvatī. She bears Prasenajit and the son of Prasenjit is Yuvanāśva II. Yuvanāśva II has Māndhātṛ as his son.

Māndhātṛ has two sons—Purukutsa and Mucukunda.<sup>1</sup> The texts are silent on the genealogical line of Mucukunda. Purukutsa has a son called Trasadasyu ; and Sambhūta is the son of Trasadasyu. Sambhūta's<sup>2</sup> son is Tridhanvan and

1. Both Vāyu (88.71<sup>b</sup>) and Brahmāṇḍa (II.63.72<sup>a</sup>) speak of three sons of Māndhātṛ viz., Purukutsa, Mucukunda and Ambariṣa.
2. In between Sambhūta and Tridhanvan the texts like Vāyu, Brahmāṇḍa and Liṅga insert some verses where four different kings come in succession. On the basis of the Pañcalakṣaṇa text where Kirfel has set aside this portion as spurious, we don't think it wise to accept these kings appearing in between Sambhūta and Tridhanvan. But



the son of Tridhanvan is Trayyāruṇa. Satyavrata happens to be the son of Trayyāruṇa.

*Satyavrata :*

Because of abducting the daughter of some citizen (*kāmācca mohācca jahāra kanyām . . . kasyacit puravāsinaḥ*—101) Satyavrata is driven out of the house by his father Trayyāruṇa. As a result Satyavrata spends his days with the outcastes ; in the meantime Viśvāmitra forsakes his wife and is engaged in rigorous penance. His wife goes out for sale of her middle son (Gālava) only to enable the other sons to survive by the money so acquired. Satyavrata comes to the rescue of the boy (Gālava) offered for sale. When it comes to the notice of Satyavrata that the family of Viśvāmitra is starving, he kills the wild animals like deer, boar, buffaloes etc., and on humanitarian ground supports his family.

Because of incurring the displeasure of his father, for long twelve years Indra does not rain ; hence there is drought and famine in the country. In the meantime Satyavrata undertakes the observance of "Upāṁśu" Vrata continuing for twelve years. During this period when there is no meat available, Satyavrata himself suffering from starvation kills the cow belonging to the sage, Vasiṣṭha. And he utilises the meat of the cow in feeding himself and the family of Viśvāmitra. At this Vasiṣṭha quite enraged charges him on three counts : (a) he has displeased his father, (b) he has killed the cow of his preceptor and (c) his favourite cow has been killed without 'prokṣaṇa' (consecration by sprinkling of holy water).

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Contd.

Pargiter in his table of roval genealogy of Ayodhyā has accepted the line according to the verses rejected by Kirfel. Pargiter's line is : Sambhūta—Anaraṇya—Trasadaśva—Haryaśva II—Vaṣumanas — Tridhanvan (vide AHT p.145).



Therefore, he calls him Triśaṅku (three types of sin).

On his return Viśvāmitra is pleased to meet Satyavrata Triśaṅku who has taken so much trouble for his family. Out of gratitude he coronates him on the throne of his father. Not only that, in the very presence of the revered sage Vasiṣṭha and other divinities, Viśvāmitra sends him to heaven in his physical body.

Hariścandra is the son of Satyavrata Triśaṅku ; famous as an emperor he institutes Rājasūya sacrifice.

The son of Hariścandra is Rohita and Rohita's son is Harita. The son of Harita is Cañcu and Cañcu has two sons—Vijaya and Sudeva. Vijaya is so called because he exterminates all the Kṣatriyas.

The son of Vijaya is Ruruka and Ruruka's son is Vṛka. And the son of Vṛka is Bāhu.

*Bāhu :*

Bāhu leads a wretched and vicious life, naturally his kingdom is wrested by the Haihayas, the Tālajaṅghas and the Śakas. Deprived of his kingdom accompanied by his wife, the daughter of the Yadu race Bāhu leaves for the forest where in a dejected and desperate condition he meets his death. The other wife who had been left behind, had administered poison to her co-wife, the daughter of the Yadu race. After the funeral pyre had consumed the body of her lord, (in following her lord to the other world), the daughter of the Yadu race is about to enter the fire when all on a sudden there arrives the sage Aurva Bhārgava. He dissuades her from taking such a drastic step. And in the interest of the baby in her womb, the queen accepts the advice of the sage and puts up in his hermitage. In course of time along with the poison given to her before, she gives birth to a baby and the baby is known as Sagara (*gareṇa saha jātaḥ*—the baby with the poison).



*Sagara :*

The sage Aurva Bhārgava takes all care of the baby ; he performs the postal-natal rites : he gives him lessons on Vedic lore and instructs him on the use of fiery missiles. Equipped with miraculous arms and weapons, fortified with his own strength and valour, Sagara exterminates the Śakas, the Haihayas, the Yavanas, the Kambojas and the Pahlavas. Thus he regains the kingdom of his father. Not only that he conquers the entire earth and as a mark of his world-conquest he institutes a horse sacrifice.

Out of the two wives of Sagara, one known as Keśini (the daughter of the king of Vidarbha) bears him a son called Asamañjas (also known as Pañcājana). His second wife, (the daughter of Ariṣṭanami) gives birth to sixty thousand sons. At the time of Aśvamedha sacrifice when the sacrificial horse is let loose, his sons guide the horse. In course of wandering the horse comes to the south-eastern region of the sea-shore. Then as is natural, Indra afraid of his position secretly carries off the horse to the nether world. In their search for the horse directed by Sagara all his sons (sixty thousand and one) dig out the earth. In course of digging out the earth they come across the sage Kapila who, by the fire emitting from his eyes, burns down all of them except four. The four sons spared are Barhiketu, Suketu, Dharmaratha and Asamañjas (Pañcājana) who are said to have established the line after the death of Sagara.

Of the four sons surviving the Purāṇa Pañcalakṣaṇa confines the line of genealogy only to Asamañjas (Pañcājana).

Aṃśumat is the son of Asamañjas (Pañcājana) ; and Dilīpa—I is the son of Aṃśumat. The son of Dilīpa I is Bhagiratha, who, by virtue of his penance brings the river Ganges down to the earth and that is why the river is named Bhāgīrathī.

Bhagiratha's son is Sruta : and the son of Sruta is



Nābhāga. Nābhāga's son is Ambarīṣa and the son of Ambarīṣa is Sindhudvīpa. Sindhudvīpa's son is Ayutājī<sup>1</sup> and the son of Ayutājī is Ṛtuparṇa.

With Ṛtuparṇa the geneological line differs. In Brahma, Harivaṁśa, Śiva Purāṇa the genealogy of Ṛtuparṇa runs as follows :—The son of Ṛtuparṇa is Ārtaparṇi and Ārtaparṇi's son is Sudāsa. The son of Sudāsa is Mitrasaha who is otherwise known as Kalmāṣapāda or Saudāsa. The son of Kalmāṣapāda is Sarvakarman and the son of Sarvakarman is Anaraṇya. Anaraṇya's son is Nighna who is blessed with two sons - Anamitra and Raghu. And the texts are silent on the genealogy of Raghu. The sons of Anamitra is Duliduha and Duliduha's son is Dilīpa II.

On the other hand the texts like Vāyu, Brahmāṇḍa, Kūrma and Liṅga bring in some change. Ṛtuparṇa's son is Sarvakāma and the son of Sarvakāma is Sudāsa. Sudāsa's son is Mitrasaha who is also known as Saudāsa or Kalmāṣapāda. The son of Kalmāṣapāda is Aśmaka and Aśmaka's son is Mūlaka. Mūlaka has Śataratha as his son and Śataratha has a son called Iḍaviḍa. Iḍaviḍa's son is Kṛtaśarman<sup>2</sup> and the son of Kṛtaśarman is Viśvasaha I. Viśvasaha I's son is Dilīpa II who is known as Khaṭvāṅga.

One notices some confusion regarding the succession of kings as handed down in the two different sets of texts. The first set comprising Brahma, Harivaṁśa and Śiva Purāṇa drops out some kings whereas the second set of texts continues the geneological line uninterrupted.

1. In Brahmāṇḍa (II.62.172-173), Kūrma (21.11) and Liṅga (66.23) the reading is Ayutāyu and in Vāyu (88.173) it is Āyutayu.
2. Brahmāṇḍa (II.63.180<sup>b</sup>, 181<sup>a</sup>) puts it as Kṛśaśarman whereas Liṅga (66.30<sup>b</sup>, 31<sup>a</sup>) speaks of it as Vrddhaśarman.



The son of Dilipa II is Dirghabāhu and Dirghabāhu's son is Raghu. The son of Raghu is Aja and Aja's son is Daśaratha. The son of Daśaratha is Rāma and Rāma's son is Kuśa. The son of Kuśa is Atithi and Atithi's son is Niṣadha. The son of Niṣadha is Nala and Nala's son is Nabhas. The son of Nabhas is Puṇḍarika and Puṇḍarika's son is Kṣemadhanvan. The son of Kṣemadhanvan is Devānika and Devānika's son is Ahinagu.

With Ahinagu there is change in the genealogical line. In the 3<sup>rd</sup> set of texts (Brahma, Harivaṃśa and Śiva Purāṇa the kings coming in succession after Ahinagu are as follows:—Ahinagu's son is Sudhanvan, Sudhanvan's son is Śala, Śala's son is Uktha, and Uktha's son is Bajranābha.

But on the other hand the texts of Vāyu and Brahmāṇḍa put the line of Ahinagu somewhat differently:—The son of Ahinagu is Pāriyātra (referred to as Pāripātra in Vāyu 88.204) and Pāriyātra's son is Dala. The son of Dala is Bala and Bala's son is Auṅka (referred to as Ulūka in Brahmāṇḍa (II.63.205). And the son of Auṅka is Bajranābha.

When the first set of texts consisting of Brahma, Harivaṃśa and Śiva Purāṇa is silent as regards the descendant of Bajranābha, the second group of texts (Vāyu and Brahmāṇḍa) speaks of Śaṅkhaṇa as the son of Bajranābha.

Śaṅkhaṇa's son is Vyūṣitāśva and the son of Vyūṣitāśva is Viśvasaha. Viśvasaha's son is Puṣya and the son of Puṣya is Dhruvasandhi. Dhruvasandhi's son is Sudarśana and the son of Sudarśana is Agnivarṇa. Agnivarṇa's son is Siṅhraka and the son of Siṅhraka is Maru (Maru's son is Prasuśruta and the son of Prasuśruta is Susandhi. Susandhi's son is Amarṣa otherwise known as Sahasvat and the son of Sahasvat is Viśrutavat). And Bṛhadbala happens to be the son of Viśrutavat. The first account of Solar race as depicted in Kirfel's *Purāṇa Pañcalakṣaṇa* (4. Abschnitt, 2. Kapitel, Text-gruppe I A, B of *Vaṃśānucarita*) ends with Bṛhadbala.







TABLE I—(Contd.)

Śrāvastaka	Kūvalāśva (Dhundhumāra) (has 100 sons, all of them are killed except three)	Candrāśva	Kapilāśva
Bṛhadasva			
Dr̥ghāśva			
Haryaśva I			
Nikumbha			
Samhatāśva	Kṛṣāśva	Haimavati (Famous as Dṛṣadvati)	Prasenajit (+ Gauri)
Akṛṣāśva			
			Yuvanāśva II

Contd.



TABLE I—(Contd.)

Mādhātṛ (+ Vindumati otherwise known as Caitrarathi)	
Purukutsa	Mucukunda
Trasadasyu (+ Narmadā)	
Sambhūta	
Tridhanvan	
Trayyāruṇa	
Satyavrata Triśaṅku (+ Satyarathā)	
Hariścandra	
Rohita	
Harita	
Caṅcu	
Vijaya	Sudeva

Contd.



TABLE I—(Contd.)

Ruruka	
—	
Vṛka	
—	
Bāhu	
—	
Sagara (two wives)	
—	
Keśinī (daughter of the king of Vidarbha)	Daughter of Ariṣṭanemi
—	—
Asamañjas (well-known as Pañcajana)	sixty thousand sons
—	
Aṃsumat	
—	
Dilīpa I	
—	
Bhagiratha	
—	
Śruta	
—	
Nābhāga	
—	







TABLE I—(Contd.)

Anamitra	Raghu	Idaviḍa
Duliduha		Kṛtaśarman
Dilīpa II		Viśvasaḥa I
		Dilīpa II (Khaṭvāṅga)
	Dilīpa II	
	Dīrghabāhu	
	Raghu	
	Aja	
	Daśaratha	
	Rāma	
	Kuśa	
	Atithi	
	Niṣadha	



TABLE I—(Contd.)

Nala		
—		
Nabhas		
—		
Puṇḍarika		
—		
Kṣemadhanvan		
—		
Devāṇika		
—		
Ahinagu		
—		
(i) Ahinagu	(ii) Ahinagu	
—	—	
Sudhanvan	Pāriyātra	
—	—	
Śāla	Dala	
—	—	
Uktha	Bala	
—	—	
Bajranābha	Auṅka	
	—	
	Bajranābha	
	—	
	Śaṅkhaṇa	
	—	



TABLE I—(Contd.)

Vyuṣiṭāśva	—
Viśvasaha II	—
Puṣya	—
Dhruvasandhi	—
Sudarśana	—
Agnivarṇa	—
Sighraka	—
Maru	—
Prasuśruta	—
Susandhi	—
Amarṣa (known as Sahasvat)	—
Viśrutavat]	—
Bṛhadbala	—



*Second Account of Solar race :*

Matsya (11.40-12.57) ; Padm<sub>1</sub> (I.8.75<sup>b</sup>-163) ; Padma<sub>2</sub> (V.8.75-162) ; Kūrma (20-19-25, 21.1-61) and Liṅga (65.22-39, 66.14-42) constituting 4. Abschnitt, 2. Kapitel, Text-gruppe II of Kirfel's Purāṇa Pañcalakṣaṇa pp. 340-48 give the second account of Solar race. As per the tradition preserved in these texts, Manu Vaivasvata has ten valiant sons—(1) Ila, (2) Ikṣvāku, (3) Nābhāga, (4) Dhṛṣṭa, (5) Śaryāti, (6) Karūṣa, (7) Prṣadhra, (8) Nariṣyanta, (9) Kuśanābha and (10) Ariṣṭa.

*(1) Ila :*

Ila, the eldest son of Manu Vaivasvata is born by the performance of a 'putreṣṭi'. After having coronated Ila on the throne, Manu Vaivasvata repairs to Mahendravana<sup>1</sup> for practising penance.

Then Ila goes on an expedition and visits several countries. Unknowingly he enters a forest of reeds (Śaravaṇa), the pleasure garden of Śiva and Pārvalī where both of them are engaged in love-sports. They have the condition that any male being coming within the perimeter of their garden would turn into a female. Naturally Ila turns into a woman, the moment he steps into the forest of reeds (Śaravaṇa) and he assumes the figure of Ilā, a woman of unsurpassing beauty. Ilā roams about in the so-called forest and thinks of her parentage. When she is worried and perplexed, Budha, the son of Soma meets her and invites her to his house. Overjoyed to see the glamour and grandeur of his residence, Ilā gets married to Budha and lives there for a long period.

In the absence of king Ila the other sons of Vaivasvata Manu set out in search of him. In course of their wandering Ikṣvāku and his brothers chance to pass by Śaravaṇa and at the sight of the mare all of them identify it with 'Candraprabhā', the famous charger of monarch Ila. They enquire of it from Maitrāvaruṇa

1. According to the version of Padma (I.8.78), it is in Puṣkar  
grove that Manu Vaivasvata practises penance.



Vasiṣṭha and the sage explains them the mystery behind it. Then Vasiṣṭha suggests that by devotedly adoring Lord Śiva the monarch can be restored to manhood. On hearing this, Ikṣvāku and his brothers go to the abode of Śiva where they propitiate the Lord through their devotion. Undeterred in His determination Lord Śiva declares that Ilā would become a Kimpuruṣa provided Ikṣvāku performs an 'Aśvamedha' sacrifice, but the possibility of assuming his previous form can never be entertained.

On the performance of an 'Aśvamedha' sacrifice by Ikṣvāku and his brothers, Ilā comes to be a Kimpuruṣa; for one month he is used to remain in the form of a man and for another month he is used to become a woman again. Thus Ilā in the form of the woman Ilā conceives in the house of Būdhā and gives birth to Pururavas, the founder of Lunar race. As Kimpuruṣa Ilā is known as Sudyumna; and Sudyumna has three sons—Utkalā, Gaya and Haritāśva. Utkalā rules over the kingdom of Utkalā, Gaya is the ruler of Gayā and Haritāśva of Purvakuru country. And Pururavas becomes the monarch of Pratiṣṭhāna.

(2) *Ikṣvāku* :

Ikṣvāku rules over the kingdom of Madhyadeśa.

(3) *Nābhāga* :

Nābhāga has a son called Ambarīṣa.

(4) *Dhṛṣṭa* :

Dhṛṣṭa has three sons namely Dhṛṣṭaketu, Svadharman and Raṇadhṛṣṭa.

(5) *Śaryāti* :

Śaryāti is blessed with a son called Ānarta and a daughter called Sukanyā. The son of Ānarta is Rocamāna, he is valiant and is the ruler of Ānarta country which has Kuśasthali for its capital. Rocamāna has a son—Reva; and Reva has a hundred sons, of them Raivata otherwise known as Kakudmin is the eldest. Kakudmin has a daughter Revatī whom he gives in marriage to Balarāma.



(6) *Karūṣa* :

Karūṣa has a number of sons who are known by the name of Kārūṣas.

(7) *Prṣadhra* :

For killing a cow Prṣadhra becomes a Śudra by the curse of his preceptor.

(8) *Nariṣyanta* :

The valiant Śuka happens to be the son of Nariṣyanta.

Of these ten sons of Manu Vaivasvata referred to above, the Purāṇa texts like Matsya, Padma and Liṅga are silent on the descendants of Kuśanābha and Ariṣṭa. In contrast to the other sons of Manu, the Purāṇa texts however give comparatively an elaborate account of the descendants of Ikṣvāku, the second son in the list.

On the hundred sons of Ikṣvāku, Vikukṣi is the eldest. Vikukṣi's one hundred and fourteen sons continue to rule in the country situated to the south of Meru whereas his fifteen other sons rule to the north of it. Of the kings reigning to the south of Meru, Kakustha is the eldest and his son is Suyodhana. The son of Suyodhana is Prṥthu and Prṥthu's son is Viśvaka. The son of Viśvaka is Ārdra and Ārdra's son is Yuvanāśva I. And the son of Yuvanāśva I is Śrāvasta, the founder of the city of Śrāvastī.

Śrāvasta's son is Brhadaśva and the son of Brhadaśva is Kuvalāśva, because of killing a demon—Dhundhu he (Kuvalāśva) is well-known as Dhundhumāra. The valiant Dhundhumāra has three sons viz., Dṛdhāśva, Daṇḍa and Kapilāśva. And the Purāṇa Pañcalakṣaṇa relates only the genealogy of Dṛdhāśva.

The son of Dṛdhāśva is Pramoda and Pramoda's son is Haryaśva, the son of Haryaśva is Nikumbha and Nikumbha's son is Samhatāśva. Samhatāśva has two sons—Ākṛtāśva and Raṇāśva. In speaking of the genealogy of Raṇāśva the Purāṇa texts maintain that Raṇāśva has a son—Yuvanāśva II and Yuvanāśva II has Māndhātṛ as his son,



Māndhātṛ is blessed with four sons viz., Purukutsa, Dharmasetu, Mucukunda and Śakramitra. Purukutsa has a son called Duḥsaha, the lord of the river Narmadā. Duḥsaha's son is Sambhūti who has Tridhanvan as his son. The son of Tridhanvan is Trayyāruṇa and Trayyāruṇa has a son—Satyavrata.

Satyavrata's son is Satyaratha, and the son of Satyaratha is Hariścandra ; Hariścandra's son is Rohita, and the son of Rohita is Vṛka, Vṛka's son is Bāhu and the son of Bāhu is the righteous Sagara.

### *Sagara :*

King Sagara has two wives—Prabhā and Bhānumatī. It so happens that desirous of sons both these queens propitiate the sage Aurva Agni who declares that he would bless one to beget sixty thousand sons whereas the other he would bless to beget only one son. Both Prabhā and Bhānumatī are given the opportunity to make a choice freely whereupon the former opts for sixty thousand sons and the latter for only one son who would be continuing the line of Solar race.

Accordingly Bhānumatī gives birth to a son called Asamañjas and Prabhā to sixty thousand sons. And these sixty thousand sons of Prabhā are reduced to ashes by the sage Kapila, when they are engaged in digging out the earth in search of the Aśvamedha horse let loose by his father—the king Sagara.

Asamañjas has a son called Amśu; Amśu has a son called Dilīpa and Dilīpa's son is Bhagīratha who brings the river Ganges down to the earth after practising very rigorous penance.

The son of Bhagīratha is Nābhāga<sup>1</sup> and Nābhāga's son is Ambarīṣa; the son of Ambarīṣa is Sindhudvīpa, and Sindhudvīpa's son is Ayutāyu; the son of Ayutāyu is Ṛtuparna and Ṛtuparna's son is Kalmāṣapāda. The son of

1. The Kūrma (21.10<sup>a</sup>) speaks of Śrutā as the son of Bhagīratha.



Kalmāṣapāda is Sarvakarman and Sarvakarman's son is Anarāya; the son of Anarāya is Nighna and Nighna has two sons—Anamitra and Raghu. Of these two sons Anamitra repairs to the forest for practising penance and Raghu's son is Dilīpa II. The son of Dilīpa II is Aja and Aja son is Dīrghabāhu. The son Dīrghabāhu is Prajāpāla and Prajāpāla's son is Daśaratha.

Daśaratha is blessed with four sons; of them the eldest Rāma kills Rāvaṇa and perpetuates the line of Raghus.

Rāma has two sons - Kuśa and Lava and the Purāṇa Pañcalakṣaṇa is silent on the genealogy of Lava. Kuśa's son is Atithi and the son of Atithi is Niṣadha; Niṣadha's son is Nala and the son of Nala is Nabhas; the son of Nabhas is Puṇḍarika and Puṇḍarika's son is Kṣemadhanvan. Kṣemadhanvan has a valiant son called Devāṇika.

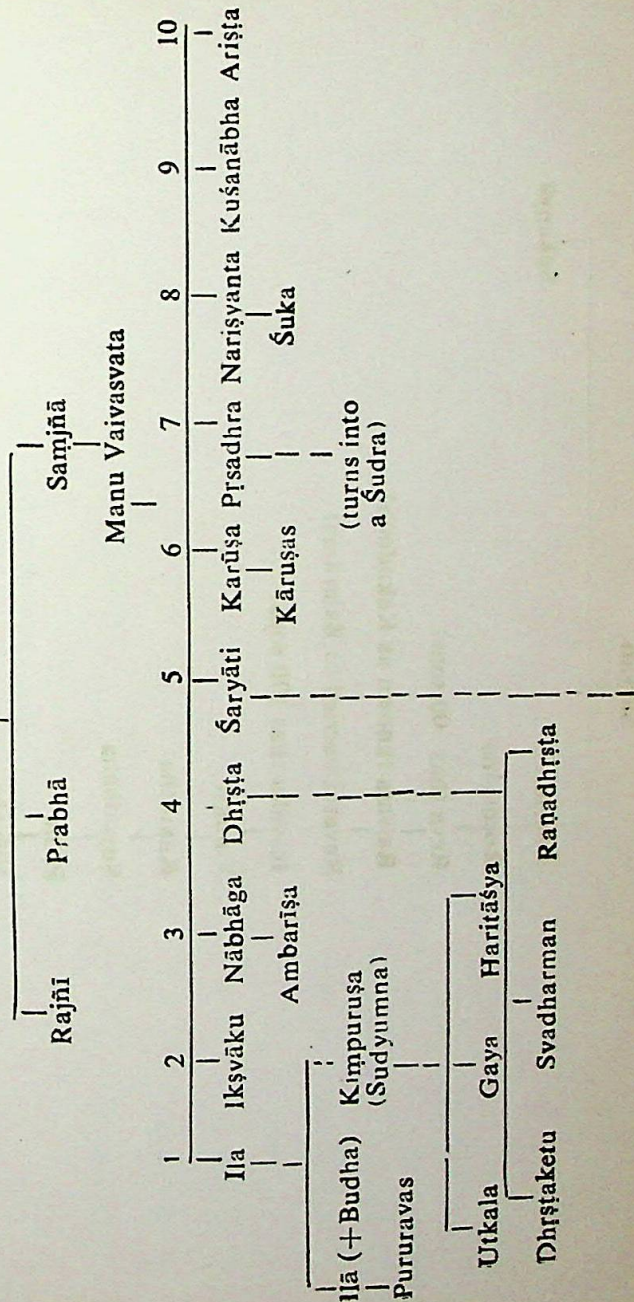
Devāṇika's son is Ahinagu and the son of Ahinagu is Sahasrāśva. Sahasrāśva's son is Candrāvaloka and the son of Candrāvaloka is Tārāpīḍa; Tārāpīḍa's son is Candragiri and the son of Candragiri is Bhānucandra. And Bhānucandra's son is Śrutāyu who meets his death in the great Bhārata war. The second account of Solar race ends with Śrutāyu<sup>1</sup>

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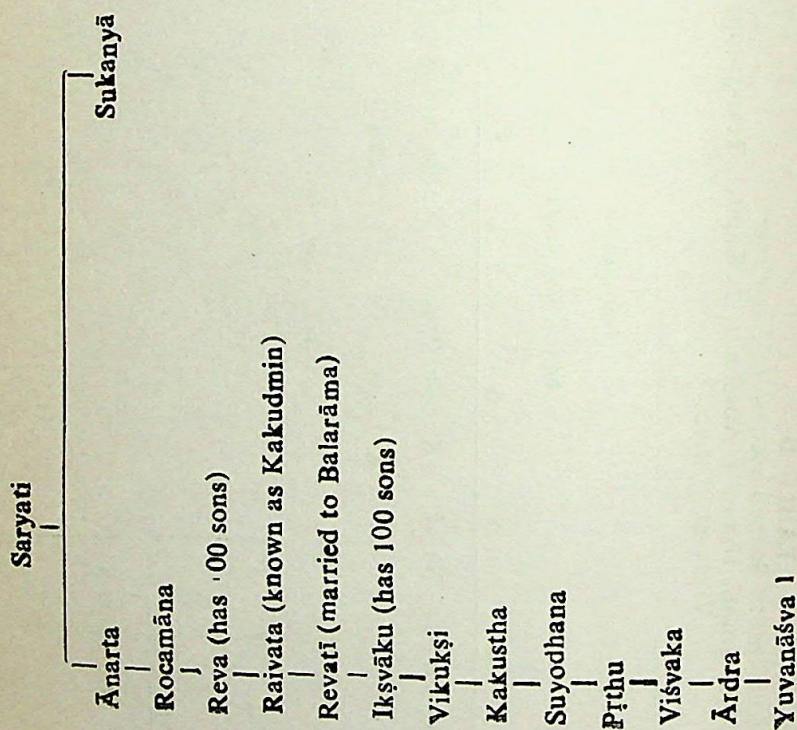
1. As rightly observed by Pargiter (vide A.I.H.T. p. 94) "the Liṅga identifies Śrutāyu with Bṛhadbala" (*Śrutāyura-bhavaḥ tasmā Bṛhadbala itī smṛtaḥ* -66.42)



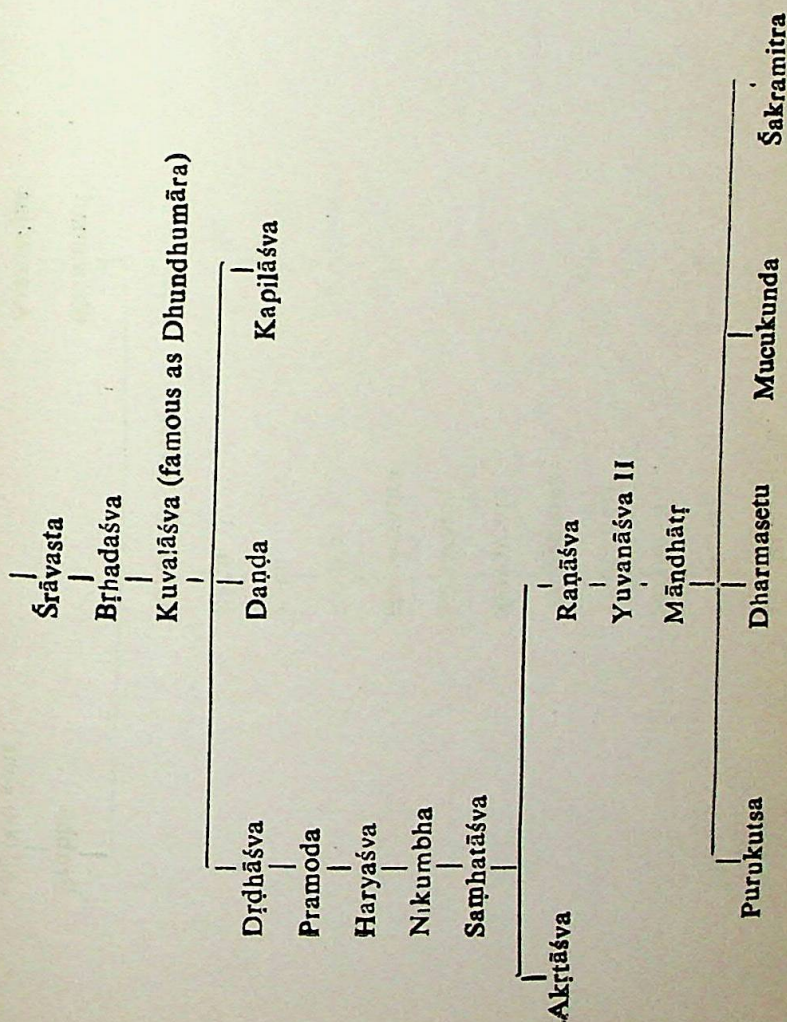
TABLE II  
 Vamśānucarita: Second account of Solar race  
 (4. Abschnitt, 1. Kapitel, Test-gruppe II and 4. Abschnitt, 2. Kapitel, Text-gruppe II)  
 Vivasvat (3 wives)



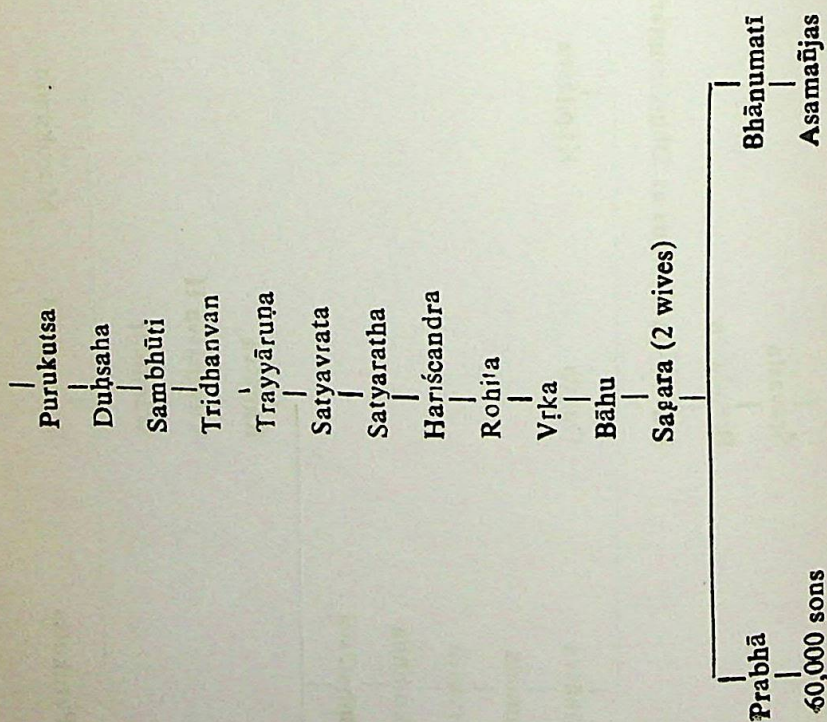




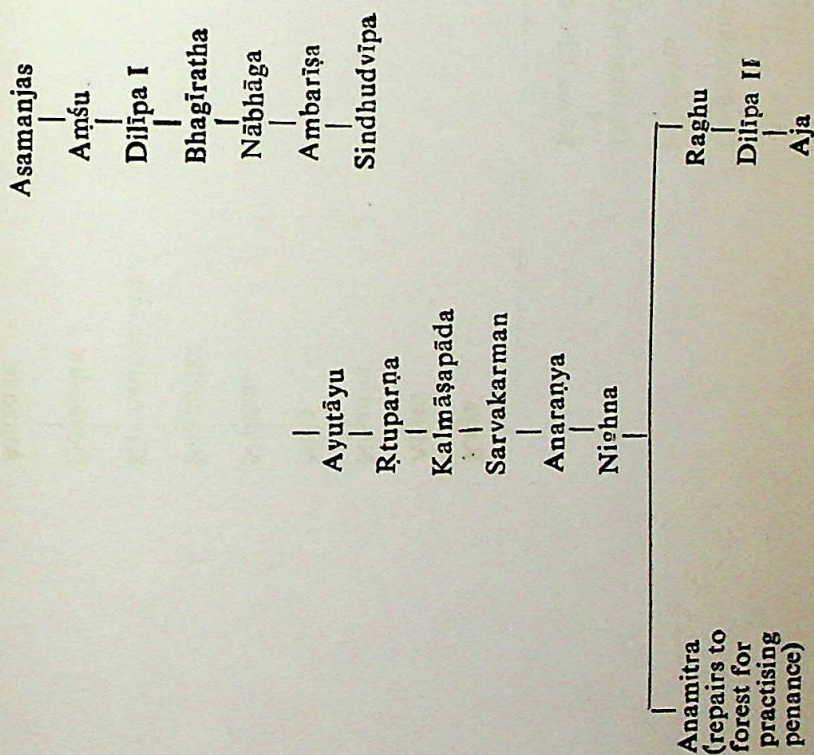




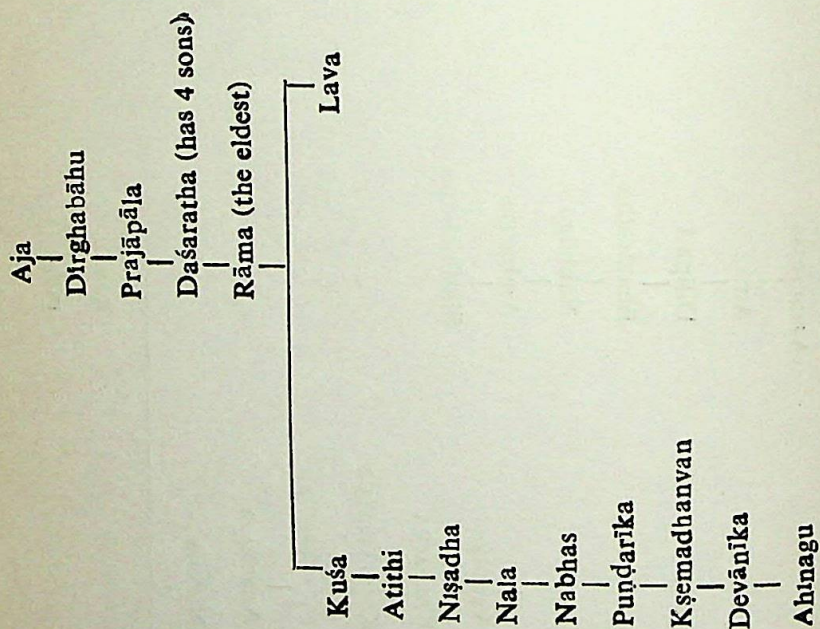














Ahinagu  
—  
Sahasrāśva  
—  
Candrāvaloka  
—  
Tārāpīḍa  
—  
Candragiri  
—  
Bhānucandra  
—  
Śrutāyu



Now we take up the discussion of *Vaṁśānucarita* portion of the *Narasimha Purāṇa*. It must be accepted as a fact that eighteen *Upa-purāṇas* do not stand on the same footing as the eighteen *Mahāpurāṇas*<sup>1</sup>. And the *Kūrma Purāṇa* records a tradition that the sages proclaim the *Upa-Purāṇas* briefly after listening to the eighteen *Mahāpurāṇas*.<sup>2</sup> The *Matsya Purāṇa* too calls the *Upa-purāṇas* "mere sub-sections of the *Purāṇas*" (*upabhedā*) and propounds the theory that any *Purāṇic* work found to be different from the eighteen *Mahā-purāṇas* must be known to have originated from one or other of these *Purāṇas*.<sup>3</sup> As is natural, in *Narasimha Purāṇa* we seldom come across anything new. In comparison with the *Mahāpurāṇas* the *Upa-purāṇas* are found to be sketchy in their descriptions. Though the *Narasimha Purāṇa* under discussion deals with the five characteristics, they are not depicted in the manner as we expect it to be. In common with other *Upa-purāṇas*, the text is not serious in describing the genealogies. The text no doubt deals with the genealogies of the ancient kings—both of the Solar and the Lunar races, but even here one notices the treatment of subject in a very slipshod manner. Pointing to these defects in *Vaṁśānucarita*, Hazra is of opinion that the *Upa-purāṇas* were written at a time "when the genealogies began to be neglected" (*vide Studies in Upa-purāṇas* Vol. I, p. 26). And as will be shown here in *Narasimha Purāṇa*, though following the tradition in narrating the genealogies of kings, it has been very sketchy and erratic.

The first two introductory portions of *Vaṁśānucarita* (4. Abschinitt, 1. Kapitel Text-gruppe I and Text—gruppe II) begin with the line of the Solar race with *Manu Vaivasvata*. In both these versions there is the narration of the myth referring to the union of the sun-god and *Saṁjñā* and the consequent birth of *Manu* who is known as *Manu Vaivasvata*. And the *Narasimha Purāṇa* without going to the myth begins the genealogical accounts of the Solar race with the primal father

1. All *Mahāpurāṇas* have been published by Nag Publishers Delhi.
2. *Kūrma Purāṇa* I, Ch. 1.16
3. *Matsya Ch.* 53. 63



Brahmā. Marīci is one of the mind-born sons of Brahmā.<sup>1</sup> The son of Marīci is Prajāpati Kaśyapa.<sup>2</sup> In keeping with this Purāṇic tradition the Narasimha Purāṇa (5.29) too maintains that Sambhūti, the wife of Marīci bears him the sage Kaśyapa (*ratnī Marīceḥ Sombhūti jñāe sā Kaśyapam munim*). Kaśyapa marries thirteen daughters of Dakṣa ; Aditi is one of his daughters, through his union with Aditi Kaśyapa has twelve Ādityas. Vivasvat is one of the twelve Ādityas and through his union with Saṃjñā, there is born Manu who is known as Manu Vaivasvata.

In giving the dynastic list of the Solar race the Narasimha text appears to be confused. The table of the royal genealogy of the Solar race as narrated in two different chapters of Narasimha<sup>3</sup> (Ch. 21 and Ch. 26) can be put as follows :

*The genealogical line in Ch. 21*

Manu—Ikṣvāku—Vikukṣi—Dyota—Vena—Prthu—Prthāśva—  
Asamkhyātāśva—Māndhātṛ—Purukutsa—Dīśada—Abhisam-  
bhu—Dāruṇa—Sagara—Haryaśva—Hārīta—Rohitāśva—  
Amṣumta Bhagiratha Saudāsa—Śatrumdama—Anaraṇya—  
Dirghabahu—Aja—Daśaratha—Rāma—Lava—Padma—  
Anuparṇa—Vastrapāṇi—Śuddhodana—Buddha<sup>4</sup>

1. Mbh. I. Ādiparvan Ch. 60. 1, 4 Vāyu II. Uttarārdha Ch. 4. 47<sup>b</sup>, Brahmāṇḍa III. 1.47  
Vāyu, Uttarārdha Ch. 4. 22, Brahmāṇḍa III. Ch. 1. 21  
The nine mind-born sons of Brahmā are referred to in Vāyu I. Ch. 9. 62-63, Brahmāṇḍa I, Ch. 9. 18-19, Liṅga 70. 180<sup>b</sup>-182, Mārkaṇḍeya Ch. 50. 5-6<sup>a</sup>, Padma I, Sṛṣṭi-khaṇḍa Ch. 3. 167-168, Viṣṇu I. Ch. 7. 5-6<sup>a</sup> cfr. Kūrma I. 7. 33.
2. Kūrma I. 18. 16; Padma (AAS) V. 37. 77;  
Matsya Ch. 198. 1.
3. Narsimhapurāṇa-text with Eng. Trans. by S. Jena, Nag Publishers, Delhi.



*The genealogical line in Ch. 26*

Ikṣvāku—Vikukṣi—Subāhu—Udyota—Yuvanāśva—Māndhāt  
 —Purukuśya—Dṛṣada—Abhiśambhu—Dāruṇa—Sagara—  
 Haryaśva—Hārta—Rohitāśva—Amśumat—Bhagīratha—  
 Saudāsa—Satrasava—Anarāya—Dīrghabāhu—Aja—  
 Daśaratha—Rāma—Lava—Padma—Ṛtuparna—Astrapāṇi—  
 Śuddhodana—Buddha<sup>1</sup>

Now we have presented three different genealogical accounts of the Solar race. On a comparison of the Narasimha Purāṇa version with the two preceding versions of Kirfel's *Vaṃśānucarita* (1. Abschnitt, 2. Kapitel, Text-gruppe I A, B and 4. Abschnitt, 2. Kapitel Text-gruppe II) we notice that the latter two are presented in a chronological manner and they appear to be systematic. Because of it scholars like Pargiter as early as 1922 in presenting the historical tradition of ancient India have utilized these two versions for giving a complete clear-cut picture of the kings ruling in the past. More recently Morton Smith in his book "Dates and dynasties in earliest India" has approved of the results attained by Prof. Kirfel and Pargiter. In the preface to his book he says: "The Purāṇa makes good historical sense, consistent with the date of archeology." But it is unfortunate that our text Narasimha Purāṇa has not kept up the old tradition maintained by the Mahāpurāṇas. The succession list of kings in the two different chapters of Narasimha has been sketchy, laconic and rather inconsistent with the records of kings that we get in the early Purāṇas.

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1. & 2. In both the chapters of Narasimha the name of Buddha has been spelt out as Budha *Śuddhodanat Budha*—Chs. 21. 15, 26. 12), but it is wrong since the Lunar race starts from Budha.



Narasimha has referred to the following famous and well-known kings viz., Manu—Vaivasvata—Ikṣvāku—Vikukṣi—Yuvanāśva—Māndhātṛ—Purukutsa—Sagara—Amśumat—Bhagīratha—Saudāsa—Anarāya—Dīrghabāhu—Aja—Daśa-ratha—Rāma—Lava—Śuddhodhana—Buddha. On the basis of Pargiter's 'Ancient Indian Historical Tradition' (p. 257 ff. the history of these kings may be presented as follows :—

As the eldest son of Manu Vaivasvata Ikṣvāku happens to be the progenitor of Solar race. He rules over Madhyadeśa with his capital at Ayodhyā. Vikukṣi succeeds him and reigns at Ayodhyā after him. During the regime of Yuvanāśva II, Ayodhyā rises to eminence and his son Māndhātṛ happens to be a Universal emperor. The empire of Māndhātṛ extends from the point where the sun rises up to the point where it sets. Of the three sons of Māndhātṛ Purukutsa is the eldest and so naturally the royal throne of Ayodhyā goes to him.

Sagara has a long reign. It is Sagara who exterminates the Tālaṅga—Haihayas and regains Ayodhyā which his father Bāhu had lost.

Sagara carries on his campaign and subdues all his enemies in north India. He crushes the Haihayas and annihilates their dominion. Though he was determined to destroy the foreign tribes, Vasiṣṭha intervenes; so Sagara spares their lives and reduces them to great social and religious degradation.

Sagara discards his eldest son Asamañjas for his cruelty to the citizens. Then Amśumat, the son of Asamañjas succeeds him. Ayodhyā again rises to prominence under Amśumat's second successor Bhagīratha.

Mitrasaha is otherwise named Kalmāṣapāda or Saudāsa (because of his origin from Sudāsa). During the reign of Kalmāṣapāda or Saudāsa at Ayodhyā, the kingdom seems to



have gone through trouble immediately afterwards, because the genealogies then give two lines of kings which suggest that there was a division with two rival lines reigning for some six or seven kings until Dilip II Khaṭvāṅga comes to power and re-establishes the single monarchy.

And Anaraṇya, next successor to Sarvakarman with Nighna, Anamitra and Duliduha in his line forms one of the two rival groups referred to above in between Mitrasaha—Kalmāṣapāda—Saudāsa and Dilipa II Khaṭvāṅga.

Ayodhyā rises to prominence under the great sovereign Dilipa II Khaṭvāṅga and then Dīrghabāhu succeeds him. Ayodhyā also witnesses a period of glory and prosperity with his immediate descendants like Raghu, Aja and Daśaratha. By this time the country acquires the name Kośala. During the reign of Daśaratha Kośala is said to have friendliest relations with the eastern kingdoms of Videha, Aṅga and Magadha, the Punjab kingdoms of Kekaya, Sindhu and Sauvira, the western kingdom of Surāṣṭra and the Dākṣiṇātya kings.

After Daśaratha Rāma succeeds to the throne of Ayodhyā and he happens to be the last famous sovereign. Rāma has two sons Kuśa and Lava. Kuśa continues the main line after Rāma and is said to have founded a town Kuśasthali on the Vindhya hills. Lava rules over the northern part of Kośala with his capital city at Śrāvastī.

Besides, the Narasimha text puts Haryaśva—Hārīta—Rohitāśva in between Sagara and Amśumat. These are the famous and well-known kings belonging to the Solar race no doubt, but to put them after Sagara makes the genealogical account fully confused and unsystematic.

Apart from referring to these famous and well-known kings the Narasimha inserts the names of some kings who do not appear in the genealogical table of Solar race. They are Subāhu—Udyota (Ch. 26), Dyota—Vena—Prthu—Prthāśva—



Asaṃkhyātāśva (Ch. 21), Dṛṣada—Abhiśambhu—Dāruṇa (both Chs. 21 and 26), Śatrundama (Ch. 21) or Satrasava (Ch. 26), Padma—Anuparṇa—Vastrapāṇi (Ch. 21), or Padma—Ṛtuparṇa—Astrapāṇi (Ch. 26), Except four king viz., Subāhu, Vena, Pṛthu and Ṛtuparṇa we cannot speak anything about the other kings and it seems that ignoring the tradition the *Narasimha* has very carelessly put these names. Subāhu is the son of Virabāhu, king of Cedi.<sup>1</sup> Besides there is another Subāhu, son of Śatrughna (Rāma's brother) of Solar dynasty.<sup>2</sup> Proceeding further we come across Pṛthu, a king of the Solar race ruling over Ayodhyā. And both the text-groups (4. Abschnitt, 2. Kapitel Text-gruppe I A, B and Text-gruppe II) and Pargiter rightly put the name of Pṛthu in the Solar genealogy. In keeping with these two text-groups the *Narasimha* refers to the name of Pṛthu no doubt, but by making him the son of Vena, the redactor of *Narasimha* introduces a mythical element into the text.<sup>3</sup> According to Text-gruppe I A, B and Text-gruppe II Ṛtuparṇa is the son of Ayutājī or Ayutāyu and he is the tenth successor of Sagara (vide AIHT. p. 169). But to put him in the line as Rāma—Lava—Padma—Ṛtupa-

1. Vide AIHT. pp. 146, 169.
2. Ibid., pp. 170, 279.
3. According to texts like Vāyu (II. Uttarārdha Ch. I. 92-93) Brahmāṇḍa (I. Ch. 36. 108<sup>b</sup>-110), Harivaṃśa (I. Ch. 2.19-22), Agni, (Ch. 18.11-12), Brahma (Ch. 2.20<sup>b</sup>-24), Viṣṇu (I. 13.7<sup>b</sup>-9) and Śiva Purāṇa (V. Umāsaṃhitā (Ch. 30.16<sup>b</sup>-21) the myth of Vena—Pṛthu is as follows :—Aṅga's son is Vena born from Sunīthā. Because of the unrighteous conduct of Vena the sages do not like him and put him to death with 'kuśa' reeds. For the perpetuation of his race the sages rub his right arm and the great king Pṛthu is born. Pṛthu righteously protects the subjects and it is he who milks the earth in the form of the cow. On the other hand as per Text group I A (2. Kapitel 4. Abschnitt) Pṛthu is the son of Anenas (*Pṛthuśca Ānenasaḥ smṛtaḥ*—52) whereas Text-gruppe II, 2. Kapitel, 4. Abschnitt speaks of Pṛthu as the son of Suyodhana (verse 55).



ṛṇa (Narasimha Ch. 26. 12) appears to be erratic and untenable.

As pointed out above, the dynastic list of Solar kings as preserved in Text-gruppe I A, B and Text-gruppe II ends with Bṛhadbala or Śrutīyu (Śrutīyu is also identified with Bṛhadbala vide footnote 1. page 126). Then in his "Purāṇa text of Dynasties of the Kali age" in speaking of Aikṣvākus (pp. 66-67), Pargiter enumerates some thirty kings after Bṛhadbala and the Solar dynasty ends with its last king—Sumitra. In this list of names both Suddhodana and his successor Siddhārtha respectively occupy the 23rd and 24th position, but the Narasimha closes the Solar account with Śuddhodana and Buddha and refers to their descent from Vastrapīṇi or Astrapīṇi. It is far away from Purāṇic tradition and thus it is not tenable

## VAMŚĀNUCARITA

### LUNAR RACE

Just as the Solar race begins with Vivasvat, the sun-god, so also the Lunar race starts with Soma, the moon. Soma abducts Tārā, the wife of Bṛhaspati and their union results in the birth of Budha. Brahmanḍa (II. 65.1-50), Brahma (9.1.36), Harivaṃśa (1311-1362), Vāyu (90.1-49), Agni (274.1-12<sup>a</sup>), Bhāgavata (IX. 14.1-14), Garuḍa (139.1-2<sup>a</sup>) and Viṣṇu (IV. 6. 1-19)—all these texts quoted by Kirfel forming 4. Abschnitt, 2. Kapitel Text-gruppe I A of Vamśānucarita (pp. 349-54) narrate the following legend leading to the birth of Budha, the son of Soma.

#### *First Account of Lunar race :*

In ancient times when Lord Brahmā thinks of producing creatures, first of all the sage Atri takes birth from his mind. Tradition says that for three thousand years with his arms raised up and his attention concentrated on Soma, Atri carries on such a rigorous penance that nobody could excel him. In course of time he himself is transformed into Soma (*Somatvam tanurāpeda*—1). At last Soma has his birth from the eyes of the sage Atri. Soma after his birth by his splendour and



effulgence Soma illuminate the three worlds and all the seven mind-born sons of Lord Brahmā including Atri sing aloud hymns of praise in his honour. Then Lord Brahmā installs Soma as the lord of plants, medicines, Brāhmaṇas and the waters.<sup>1</sup>

After his installation Soma gets married to Dakṣa's twenty seven daughters who are but the twenty seven stars. Lord of such a vast kingdom Soma institutes a Rājasūya sacrifice in which his father—the sage Atri officiates as 'hotṛ', the sage Bhṛgu as 'adhvaryu', Hiraṇyagarbha as 'udgātṛ' and Vasiṣṭha as Brahmā. Lord Viṣṇu and old eminent sages like Sanatkumāra too associate themselves in the sacrifice. As a part of the sacrifice Soma makes a gift of three worlds to the sages present there. Thus stationed in the highest position of honour, he gets the privilege of service of the nine damsels like Sinī, Kuhū, Dyuti, Puṣṭi etc. At the conclusion of the sacrifice honoured by all the sages and divinities, Lord Soma gets puffed up. Proud of his position he cares little for morality and righteousness.

Once it so happens that in the very presence of the sons of sage Aṅgiras Soma abducts Tārā, the wife of Bṛhaspati (Bṛhaspati is one of the sons of Aṅgiras). The appeal of sages and gods to Soma to give back Tārā goes in vain. As a result there ensues a great fight<sup>2</sup> between Soma and Bṛhaspati. Śukrācārya, the preceptor of the demons takes the side of Soma whereas Rudra fights for the cause of Bṛhaspati. This terrific battle involves the loss of a lot of life on both sides and eventually those who survive, resort to Brahmā for protection and shelter. Lord Brahmā intervenes; He dissuades Rudra and Śukrācārya from fight; from the clutches of Soma He recovers Tārā and presents her to her husband Bṛhaspati.

1. *Itatah tasmai dadau rājyam Brahmā Brahmaidām varāḥ  
Vijayādhinām viprāṇām apām ca dvijasattamāḥ*—19
2. It is known as Tarakāmaya Yuddha Yuddham prakhyātam  
*Tārakāmaya* n—34) because Tārā is the centre of dispute.



But in the meantime Tārā has already conceived ; so Brh-aspati does not like to entertain her. Then in a thicket of reeds (iṣikāstamba) Tārā gives birth to a baby effulgent as the flame of fire. Questioned by Brahmā Tārā discloses the truth that the baby is the son of Soma. Then Soma Prajīpati comes forward and names his son as Budha.

After attaining manhood Budha gets married to Ilā (the daughter of Manu Vaivasvata begotten in *putreṣṭi* sacrifice) and from their union there is born Pururavas who is the real founder of Lunar dynasty.

### *Pururavas :*

The Purāṇa texts such as Brahmīṇḍa (II. 66.1-90) ; Brahma (10.1-68, 13.83-11<sup>a</sup>), Harivaṃśa (1363-1424, 1757-1765) ; Vāyu (91-1-118) ; Agni (274.12<sup>b</sup>-15), Bhāgavata (IX. 14.15-16.37) ; Garuḍa (139.2<sup>b</sup>-7<sup>a</sup>) ; Kūrma (22.1-2), Liṅga (66.55-58) and Viṣṇu (IV. 6.20-7.18) constituting 4. Abschnitt, 3. Kapitel Text-gruppe I B of Vaṃśānucarita (pp. 355-365) have gone a long way in glorifying Pururavas. He is wise and learned, nobody can be equal to him in valour and munificence. Given to virtue and righteousness Pururavas leads a life of continence. Invincible by his enemies he keeps on performing sacrifices and makes liberal gifts. In grace, beauty and charm he is unparallel in the three worlds (*atīva triṣu lokeṣu rupeṇa apratiṃha*—B. 3).

Pururavas gets married to Urvasī, the heavenly damsel who is cursed by Brahmā to spend sometime here on the mortal earth. Pururavas begets on her seven sons namely Āyu, Amāvasu, Viśvāyu, Śrutāyu, Dṛḍhāyu, Vanāyu and Śatāyu.<sup>1</sup> Of these seven sons Āyu and Amāvasu—the first two sons are famous and well-known. Āyu continues the line at Pratiṣṭhāna where his father Pururavas ruled and Amāvasu continues the line in Kānyakubja.

Amāvasu has two sons—Bhīma and Viśvajit. And the Pañcalakṣaṇa text is silent on the genealogy of Viśvajita

1. In Brahma 10.12. it is Bahvāyu.



Bhīma's son is Kāñcanaprabha and the son of Kāñcanaprabha is Suhotra. Suhotra's son is Jahnu and the son of Jahnu is Sunaha. Sunaha's son is Ajaka and the son of Ajaka is Balakāśva. The son of Balakāśva is Kuśa and Kuśa has four sons viz., Kuśika,<sup>1</sup> Kuśanābha, Kuśāmba and Mūrtimat. The Purāṇa texts though silent on the descendants of latter three, speak of the genealogy only of Kuśika.

Kuśika is brought up among Pahlavas residing in the forest. Desirous of a son valiant as Indra he carries on rigorous penance. Then as is natural, Indra afraid of his position condescends to be born as his son. And in course of time he is born to him as Gādhi.

Gādhi, the son of Kuśika is blessed with a daughter called Satyavatī ; she is given in marriage to Ṛcika, the son of Kāvya Uśanas. Pleased with his wife Satyavatī, Ṛcika prepares two types of 'carus' ; by taking one of the *carus* a woman can beget a son calm, quiet and pacified ; and by taking the other a woman would beget a son valiant and indomitable in strength. The sage Ṛcika advises Satyavatī to take that particular *caru* which would enable her to beget a son of passive nature and reserves the other for his mother-in-law. But it so happens that Satyavatī takes the '*caru*' meant for her mother and she gives birth to a valiant son, known as Jamadagni. Jamadagni gets married to Reṇukā, daughter of king Reṇu of Ikṣvāku dynasty and his son is Jāmadagnya—Paraśurāma.

Besides referring to Satyavatī, the daughter born to Gādhi in śloka 64 of the Purāṇa Pañcalakṣaṇa text, in verse 51 of the text there is reference to Viśvāmitra, the son of Gādhi who is the son of Kuśika. This Viśvāmitra has many sons like Madhuchandas, Kati Gālava and others. But he adopts Śunaḥśepha with the name Devarāta.

After referring to the genealogical line of Amāvasu, the second son of Pururavas, 4. Abschnitt, 3. Kapitel, Text

1. In Vāyu 91.62 it is Kuśāśva and in Brahmandā II. 66.32 it is Kuśāmba.



gruppe I C and D of Vaṃśānucarita (p. 369 ff.) speak of the descendants of Āyu. Āyu has five sons namely (1) Nahuṣa, (2) Kṣatravṛddha, (3) Rambha, (4) Raji and (5) Anenas and all of them are quite famous and well-known.

(1) *Nahuṣa* :

Nahuṣa occupies the throne of Pratiṣṭhāna after Āyu and continues the main line.

(2) *Kṣatravṛddha* :

The son of Kṣatravṛddha is Sunahotra and Sunahotra has three sons - Śāla, Gṛtsamada and Kāśa. Śāla has a son called Ārṣṭiṣeṇa and Ārṣṭiṣeṇa has a son called Kāśyaka. Gṛtsamada's son is Sunaka and Sunaka's son is Saunaka. From Saunaka follow the different castes like Brahmins, Kṣatriyas, Vaiśyas and Śūdras etc.

Kāśa is blessed with two sons—Kāśipa and Dīrghatapas and the Purāṇa texts only speak of the genealogy of Dīrghatapas. The son of Dīrghatapas is Dhanva and Dhanva's son is Dhanvantari, the author of the eight divisions of Āyurveda. The son of Dhanvantari is Ketumat I and Ketumat I's son is valiant Bhīmaratha. The son of Bhīmaratha is Divodāsa, Divodāsa defeats Bhadrāśreṇya, the former king of Vārāṇasī and occupies the throne. The son of Divodāsa is Pratardana born from Dṛṣadvatī and Pratardana has two sons—Vatsa and Bharga. The Purāṇa Pañcalakṣaṇa is silent on the descendant of Bharga ; and the son of Vatsa is Alarka. Alarka's son is Sannati and the son of Sannati is Sunītha. Sunītha's son is Kṣema and the son of Kṣema is Ketumat II.

The son of Ketumat II is Suketu and Suketu's son is Dharmaketu. The son of Dharmaketu is Satyaketu and Satyaketu's son is Vibhu. The son of Vibhu is Suvibhu and Suvibhu's son is Sukumāra. The son of Sukumāra is the righteous Dhṛṣṭaketu and Dhṛṣṭaketu's son is Veṇuhotra. The son of Veṇuhotra is Bhārga.

(3) *Rambha* :

**Rambha does not have any issue.**



(4) *Raji* :

Raji has five hundred sons who are known as Rājeyas (*patronymic, Rājeyamiti vikhyātam*—80). In the fight between the gods and the demons Raji sides with the gods and exterminates the demons. After the fight is over, Indra offers himself as the son of Raji and thus deceiving the valiant king retains his Indrahood as before. Then the five hundred sons of Raji by virtue of being the brothers of Indra demand share from his vast kingdom and wrest away the heaven from him. Deprived of the heaven, and destitute of strength and valour Indra takes refuge with Bṛhaspati ; with the assistance of Bṛhaspati Indra vanquishes the sons of Raji and regains his lost kingdom—the heaven.

(5) *Aneṇas* :

The son of Aneṇas is Pratikṣatra and Pratikṣatra's son is Sañjaya. The son of Sañjaya is Jaya and Jaya's son is Vijaya. The son of Vijaya is Kṛti and Kṛti's son is Haryatvata. The son of Haryatvata is Sahadeva and Sahadeva's son is Adīna. The son of Adīna is Jayatsena and Jayatsena's son is Saṅkṛti. The son of Saṅkṛti is Kṣatradharman and all these sons of Aneṇas beginning from Pratikṣatra to Kṣatradharman are known as Āneṇasas.

Of these five sons of Āyu it is Nahuṣa, the eldest son (as referred to above) who rules over Pratiṣṭhāna after Āyu and continues the main line. Nahuṣa has six sons born from Virajā namely Yati, Yayāti, Saṃyāti, Āyati, Viyati and Kṛti. Of them the first two sons are important. Yati the eldest son becomes a muni and gives up the kingdom. And Yayāti succeeds him. Yayāti has two wives—Devayānī (the daughter of the sage Uśanas-Śukra) and Śarmiṣṭhā (the daughter of the demon king Vṛṣaparvan). The former bears two sons—Yadu and Turvasu and the latter three sons—Druhyu, Anu and Pūru.



TABLE I  
First account of Lunar race (4. Abschnitt, 3. Kapitel, Text-gruppe I A, B, C & D)

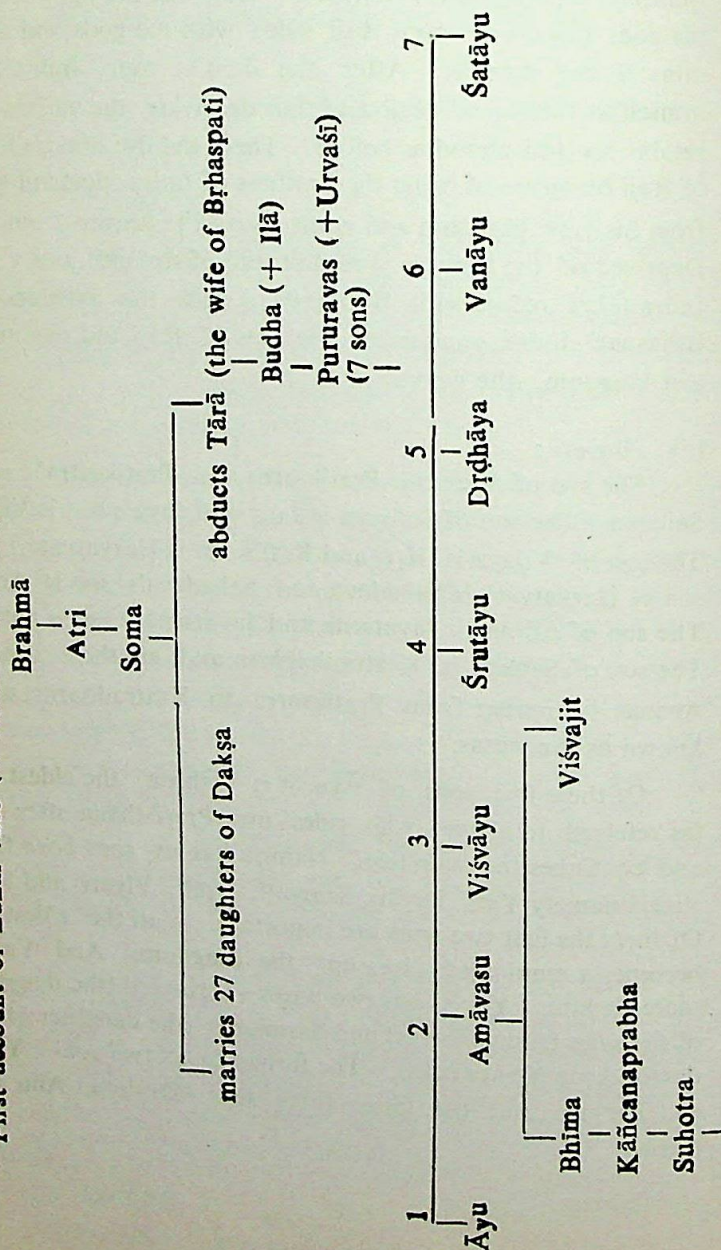








TABLE I—(Contd.)

Āyu (5 sons)				
1	2	3	4	5
Nahuṣa	Kṣātravṛddha	Rambha	Raji	Anenas
	Sunahotra	no issue	500 sons known as Rājeayas	Pratikṣatra
				Sañjayas
				Jaya
				Vijaya
				Kṛti
				Haryatvata
				Sahadeva
				Adina
				Jayatsena
				Sankṛti
				Kaṣātradrhman
Śala	Gṛtsamada	Kāśa (2 sons)		
Ārṣiṣena	Sunaka			
Kāśyaka	Saunaka	Dirghatapasa		
		Dhanva		
		Dhanvantari (author of Āyurveda)		
		Ketumat I		
		Bhīmaratha		
		Divodāsa (+ Dṛṣadvatī)		
		Pratardana		

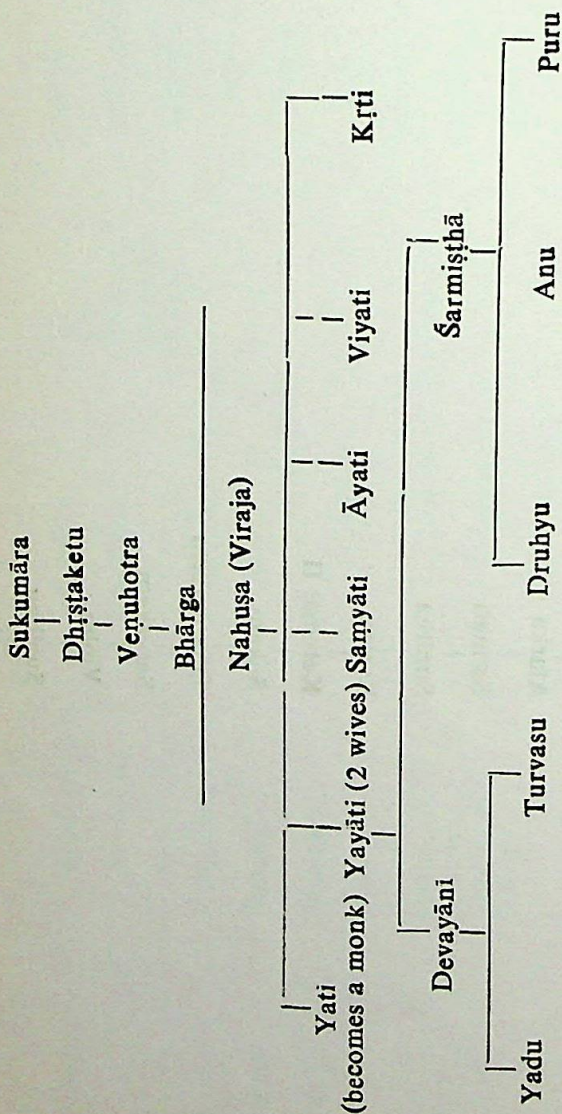


TABLE I—(Contd.)

Pratardana		Bharga
Vatṣa		
Alarka		
Sannati		
Sunitha		
Kṣema		
Ketumat II		
Suketu		
Dharmaketu		
Satyaketu		
Vibhu		
Suvibhu		
Sukumāra		



TABLE I -- (Contd.)





*Second Account of Lunar race :*

As in the Solar dynasty, so in the Lunar dynasty we observe that the Matsya and Padma form a special text-group. So Prof. Kirfel puts these two texts together viz., Matsya (Ch. 23.1.47), Padma<sub>1</sub> (I.12.1-42) ; and Padma<sub>2</sub> V (12.1-51) constituting 4 Abschnitt, 3, Kapitel Text-gruppe II A, B of Vamśānucarita of Purāṇa Pañcalakṣaṇa (p. 398 ff.). The account of Lunar dynasty as presented here is as follows :—

Before the commencement of creation the sage Atri as desired by Brahmā practises austerities and Lord Brahmā pleased with his austerities causes Soma, the moon to be produced from the eyes of Atri. At that time with his consort—the goddess Pārvati Lord Śiva gets highly delighted to see the moon and He decorates His head with it. The power produced from the eyes of Atri illuminates the universe with its lustre and effulgence.

Desirous of progeny all the quarters in the form of damsels absorb that lustre and effulgence and it remains in their womb for three hundred years. After that period the quarters unable to bear that power in their wombs eject it and Brahmā collecting it together creates an illustrious Being bedecked with all the arms and weapons (*sarvāyudha dharam naram*—9). Endowed with Vedic powers and seated on a chariot drawn by a thousand horses, then he is guided by Brahmā to Brahmaloka where all the Brahmaṛṣis acknowledge him as their sovereign lord. Afterwards the gods, manes, Gandharvas and the heavenly damsels sing aloud his glory ; and Soma becomes still more resplendent and effulgent. With his cool soothing rays the herbs and plants of the earth thrive profusely and thus consequently Soma comes to be known as the lord of herbs and plants and also of the Brahmins.

Dakṣa Prajāpati, the son of Pracetas gives his twenty seven daughters in marriage to Soma. In order to please Lord Viṣṇu Soma practises austerities for a considerable



period of time. Pleased with his devotion Lord Viṣṇu asks Soma to seek a boon. Soma would like to acquire the kingdom of Indra by conquest ; further in the Rājasūya sacrifice which he would like to institute, the gods should be physically present and partake of the shares of his sacrifice ; and Lord Śiva with trident in His hand would take the charge of protecting the sacrifice.

On Viṣṇu's granting these boons Soma institutes the Rājasūya sacrifice in which his father Atri, Bhṛgu and Brahmā respectively officiate as 'hotṛ', 'adhvaryu' and 'udgātṛ' ; Lord Viṣṇu Himself takes up the position of superintending priest—Brahma. The sages like Sanaka and others associate themselves, in this sacrifice and Prajāpati Soma makes a gift of three worlds to the priests assembled there.

At the conclusion of the sacrifice, fired with love the nine goddesses proceed to have a look at Soma. For the purpose Lakṣmī, Sinīvālī, Dyuti, Puṣṭi, Prabhā, Kuhū, Kīrti, Vasu and Dhṛti ignore their respective lords like Nārāyaṇa, Kardama, Vibhāvasu, Dhātṛ, Sūrya, Haviṣmat, Jayanta, (Mārica—), Kaśyapa and Nandi and adorn Soma. Soma also looks upon them as his own wives and their lords remain indifferent to it. All the ten quarters illumined with his light Soma occupies the position as the Lord of seven worlds.

Once on an occasion Soma notices Tārā, the wife of Brhaspati taking a stroll in the garden. With her lovely eyes, hips and pump breasts and decorated with flowers she captivates Soma who catches her by her hair. Tārā also fired with passion at the enchanting beauty of Soma enjoys herself in his company. In spite of enjoying the company of Tārā for quite sometime, Soma does not get satisfied and carries her off to his realm where he remains attached to Tārā. In the meantime in the absence of Tārā Brhaspati through his power of meditation comes to know all about it. And helpless to counteract, Brhaspati humbly approaches Soma to restore his wife to him. But blind with love Soma refuses



to listen to him. Likewise the appeal of different divinities like Śiva, Maruts and Sādhyadevas to give back Tārā goes in vain. In consequence there ensues a great fight between the two parties. Lord Śiva quite enraged sides with Bṛhaspati and fights on his behalf. Various kinds of weapons are used and the onslaught is so terrible that the armies on both sides are destroyed in a great number. At last Lord Śiva aims his formidable Brahmāstra at Soma and the latter hurls his fearful Somāstra at Śiva. By the clash and fall of these two powerful weapons the heaven and the earth shiver with consternation. Finding the universe in a state of hazard and peril, Lord Brahmā realises the gravity of the situation and intervenes. On His intervention Soma steps down from the fight and Bṛhaspati returns home in the company of his wife Tārā.

After a year Tārā gives birth to a handsome baby-boy who by his might and prowess surpasses one and all (*jātamātraḥ sa tejāmsi sarvāṇy evākṣipad balī*—B.4). For taking part in the birth day ceremony of the new-born baby sages and divinities including Lord Brahmā assemble in the residence of Bṛhaspati and enquire Tārā of the boy's parentage. Questioned repeatedly Tārā with great reluctance discloses the boy to be the son of Soma; and Soma accepts the boy as his son and names him Budha. In the company of sages and gods Lord Brahmā coronates Budha as a planetary lord and places him on a par with other planets.

Budha has a son called Pururavas born from his wife Ilā.

*Pururavas :*

Pururavas performs many as Aśvamedha sacrifice and in consequence of adoring Lord Viṣṇu<sup>1</sup> he attains the lord-ship of the seven worlds. As the prime lord the righteous king Pururavas meets out impartial treatment to all his subjects.

1. In the text of Padma Pururavas adores Lord Brahmā, the progenitor of the world.



With the grace and favour of Lord Viṣṇu Pururavas gets the unique privilege of going to heaven and taking his seat in the company of Indra, the lord of gods. And with all faith and piety he pursues the three 'puruṣārthas'—Dharma, Artha and Kāma.<sup>1</sup> Once on his way to heaven Pururavas fights with the demon Keśin and rescues Urvaśī from his clutches. He presents the heavenly damsel to Indra and since then he becomes to be his first friend.

Because of the curse<sup>2</sup> of the celestial dramatist Bharata the heavenly damsel Urvaśī descends to the mortal earth. After the effect of curse is over, from the side of Pururavas

1. Once all these three—Dharma, Artha and Kāma approach king Pururavas to know whether the latter has the same regard for all of them. The king offers them 'pādya', 'arghya' and devoutly adores them, but in contrast to Artha and Kāma Pururavas shows greater devotion to Dharma. Then Artha and Kāma are greatly displeased with the king. Artha curses him to the effect that in consequence of his greed and avarice he would meet his end; Kāma's curse is to the effect that he would be separated from his beloved spouse Urvaśī and spend his days in insanity. On the other hand Dharma very much pleased with him grants progeny, long life and unchallenged rulership over the earth.
2. Since the time of her recovery from the clutches of Keśin, Urvaśī remains inclined to the king Pururavas. In the meantime in heaven under the direction of Bharata there is staged the drama 'Lakṣmī—Svayambara'; Urvaśī appears in the role of Lakṣmī; there on noticing Pururavas in the audience fired with passion Urvaśī forgets the gestures and postures as taught by Bharata. Bharata in a fit of rage curses her to the effect that she would be separated from Pururavas and spend fifty five years on the mortal earth in the form of a creeper. And Pururavas too would spend his days in the form of a 'Piśāca'.



she bears eight valiant sons viz., Āyu, Dṛḍhāyu, Vaśyāyu,<sup>1</sup> Dhanāyu,<sup>2</sup> Dhṛtimat,<sup>3</sup> Vasu, Divijāta<sup>4</sup> and Śatāyu.<sup>5</sup> Of them the eldest son Āyu continues the main line at Pratiṣṭhāna and he is blessed with five sons namely Nahuṣa, Vṛddhaśarman, Raji, Dambha<sup>6</sup>, and Vipāpman.<sup>7</sup> All these sons of Āyu are great heroes and the Purāṇa Pañcalakṣaṇa speaks of the genealogy of only Raji and Nahuṣa.

*Raji :*

Raji has a hundred sons who are commonly called the Rājeyas. Raji devotedly practises penance and Lord Viṣṇu grants him the boon of invincibility by the gods, demons and human beings. In a contest with Indra all these sons of Raji meet their end.<sup>8</sup>

*Nahuṣa :*

Nahuṣa continues the main line after Āyu and he has seven righteous sons namely, Yati, Yayāti, Saṃyāti,

1. Matsya (24.33) has Aśvāyu.
2. Padma<sub>1</sub> (I.12.75) has Balāyu.
3. Padma<sub>1</sub> (V.12.86) has Vṛttimat.
4. Matsya (24.34) has Śucividya and Padma<sub>1</sub> (I.12.76) has Divyajāyu.
5. Padma<sub>2</sub> (V.12.87) has Subāhu.
6. Padma<sub>1</sub> (I.12.77) has Daṇḍa.
7. Padma<sub>1</sub> (I.12.77) has Viśākha.
8. Once there ensues a pitched battle between the gods and the demons and the battle continuing for three hundred years still remains undecided. Both the parties resort to Brahmā ; Lord Brahmā predicts that the "party headed by Raji would come out victorious. Anxious for victory the gods take Raji as their leader and Raji exterminates all the demons. Very much pleased at the valorous feat of the king Raji, Indra is born as his son and after the birth of Indra as his son, Raji coronates Indra on the royal throne and retires to the forest for penance.

Contd.



Udhhava, Para, Śaryāti and Medhayāti. Of these seven sons, the eldest son Yati becomes a monk and Yayāti begins to rule over the kingdom.

Yayāti has two queens—Devayānī (the daughter of Śukrācārya) and Śarmiṣṭhā (the daughter of the demon-king Vṛṣaparvan). From Devayānī Yayāti has two sons—Yadu, and Turvasu ; from Śarmiṣṭhā he has three sons—Druhyu Anu and Puru.

Now these two traditions preserved in the Purāṇa-texts are unanimous on the point that Yayāti has five sons born from his two wives. They are Yadu, Turvasu, Druhyu, Anu and Puru ; and according to the traditional history of ancient India they are all important because they are the founders of five different dynasties. Yayāti divides his territories among his five sons so that his kingdom comes to be divided into five parts and from his sons descend the five famous royal lines of the Yadus, the Turvasus, the Druhyus, the Anus and the Purus.

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Contd.

In the absence of their father all the hundred sons of Rāji forcibly dethrone Indra and wrest away the kingdom and share of sacrifice from him. Bereft of his position Indra takes refuge with Bṛhaspati, who through the preaching of false doctrines like Jainism etc., deludes the sons of Rāji. Then with the help of his mighty thunderbolt Indra exterminates all of them and gets back his lost glory and position.



TABLE II  
Second Account of Lunar race (4. Abschnitt, 3. Kapitel, Text-gruppe II A, B)

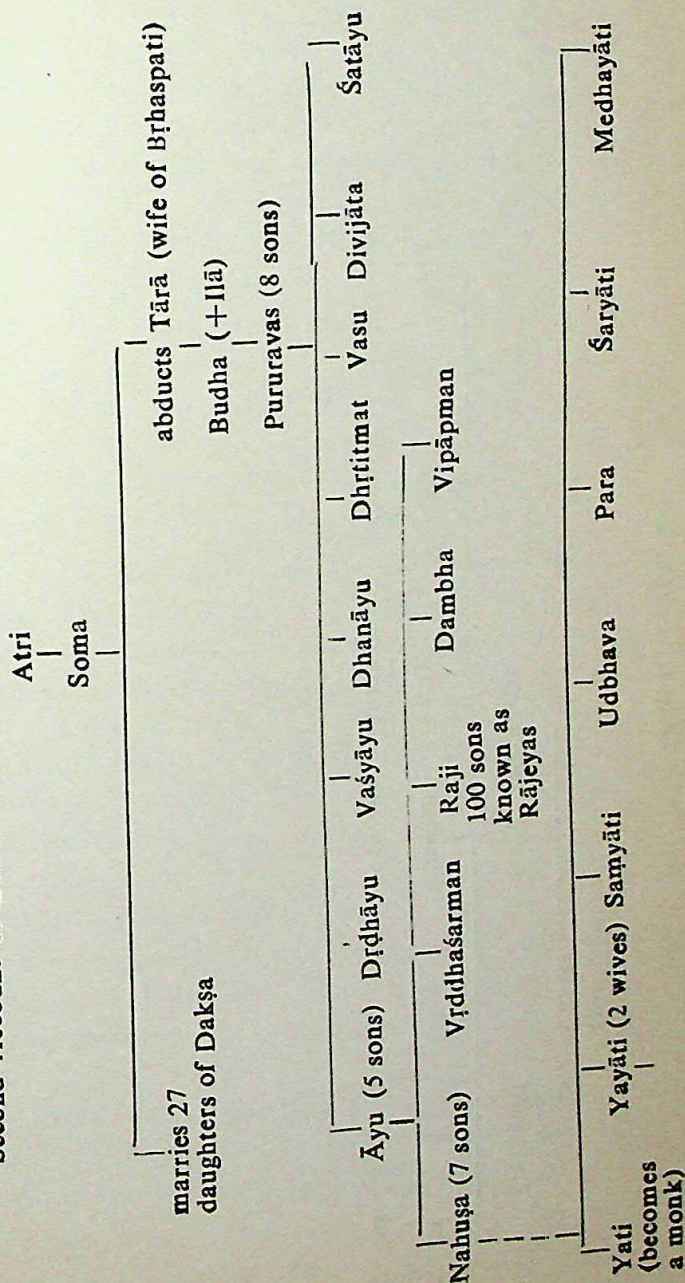
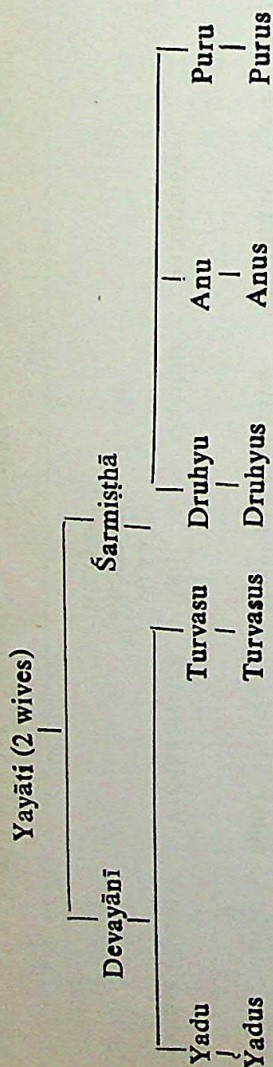




TABLE II—(Contd.)





The genealogical line of the first four kings Yadu, Turvasu, Druhyu and Anu is given in clear detail in the Purāṇa Pañcalakṣaṇa—4. Abschnitt, 4. Kapitel A (pp. 410-520) and 4. Abschnitt, 6. Kapitel A (pp. 521-535). But with a view to making a comparative and critical estimate of the account of Lunar race as given in the Narasimha Purāṇa, we can safely ignore the genealogy of these four kings and limit our study to Puru and his descendants.

Brahma (13.315<sup>a</sup>, 50-64<sup>a</sup>, 82-89, 93-141<sup>a</sup>), Harivaṃśa (1655-1668<sup>a</sup>, 1712-1734<sup>a</sup>, 1754<sup>b</sup>-1756, 1777-1829<sup>a</sup>, 1053-1058<sup>a</sup>), Matsya (49.1-50, 57), Vāyu (99.113<sup>b</sup>-25<sup>ba</sup>) cfr., Agni (278.1-41), Bhāgavata (IX.20.1-22.33), Garuḍa (140.1-10) and Viṣṇu (IV. 19.1-22.12)—all these texts constituting 4. Abschnitt, 6. Kapitel B of Vamśānucarita of the Purāṇa Pañcalakṣaṇa (p. 536 ff.) relate the genealogy of Puru.

Puru's son is Janamejaya I and the son of Janamejaya I is Pracinvat. Pracinvat's son is Pravira and the son of Pravira is Manasyu. Manasyu's son is Abhayada and the son of Abhayada is Sudhanvan.<sup>1</sup> Sudhanvan's son is Bahugava and the son of Bahugava is Sampāti. Sampāti's son is Ahampāti and the son of Ahampāti is Raudrāśva. Raudrāśva has ten sons and ten daughters born from the heavenly damsel Ghṛtācī.

Of the ten sons of Raudrāśva, it is Ṛceyu, the eldest who continues the line. Ṛceyu's son is Matināra and Matināra has three sons namely Taṃsu, Pratiratha and Subāhu and a daughter called Gauri. And the Purāṇa Pañcalakṣaṇa speaks of the genealogy of only Pratiratha and Taṃsu.

Pratiratha's son is Kaṇva and the son of Kaṇva is Medhātithi. Medhātithi has a daughter—Ilinī; the Kāṇv-āyana Brahmins have their origin from Medhātithi.

1. In the text of Vāyu (99.122) and Matsya (49.3) the son Abhayada is Dhundhu. Dhundhu's son is Bahugavi and the son of Bahugavi is Sampāti.



Tamsu gets married to his great grand niece Ilinī ; the daughter of Medhātithi and is blessed with a son called Dharmanetra. Dharmanetra has four sons born from Upadānavī. They are Duṣyanta. Suṣyanta, Pravīra and Anagha and the Purāṇa-texts confine the genealogical line only to Duṣyanta.

Duṣyanta's son is Bharata born from Śakuntalā and the adopted son of Bharata is Bharadvāja.<sup>1</sup> Bharadvāja performs a number of sacrifices and is blessed with a son called Vitatha.<sup>2</sup> Bharadvāja coronates Vitatha on the throne and then he either dies or repairs to the forest.

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1. There is a story about the famous Paurava king Bharata and his son Bhargwaja. Bharata is said to have nine sons through his three wives. But these sons are unworthy of him, so the universal emperor Bharata is disappointed in them. His queens kill all of them and thus Bharata becomes bereft of heirs. In order to obtain a son he performs many sacrifices and lastly makes an offering to the Maruts.

In the meantime Bṛhaspati desires to be united with the wife of his brother Usija ; the wife of Usija has already conceived, so she protests against it. But quite passionate and love-lorn when Bṛhaspati carries out his desire by force, the baby in the womb prevents him from union. Then Bṛhaspati casts his seed on the floor which at once turns into a baby. The baby is named Bharadvāja and soon after his birth his father Bṛhaspati deserts him. Now the Maruts pleased with the devotion of the king Bharata, carry the baby with them and present him to the king. Thus Bharadvāja, the son of Bṛhaspati comes to be the adopted son of king Bharata of Puru dynasty (verses 18 to 35).

2. Since all the efforts of Bharata previously were in vain (Vitatha) for having a son, the son born to Bharadvāja is named 'Vitatha'.



Vitatha's son is Bhuvamanyu and Bhuvamanyu has four sons—(1) Nara, (2) Garga, (3) Mahāvīrya and (4) Bṛhatkṣatra.

(1) *Nara* :

Nara's son is Saṅkṛti and Saṅkṛti has two sons—Gurudhi and Rantideva.

(2) *Garga* :

Garga's son is Sini and the sons of Sini are known as 'Sainyas' or 'Gargas'.

(3) *Mahāvīrya* :

Mahāvīrya's son is Urukṣaya and Urukṣaya has three sons born from Viśālā—(a) Trayyarūṇi, (b) Puṣkariṇa and (c) Kapi.

(4) *Bṛhatkṣatra* :

Bṛhatkṣatra's son is Suhotra and the son of Suhotra is Hastin,<sup>1</sup> the founder of the city of Hastināpura. Hastin is blessed with three sons viz., Ajamīḍha, Dvimīḍha and Purumīḍha.

Purumīḍha :—Purumīḍha's<sup>2</sup> son is Bṛhadiṣu and the son of Bṛhadiṣu is Bṛhadbhānu. Bṛhadbhānu's son is Jayadratha and the son of Jayadratha is Viśvajit. Viśvajit's son is Senajit and Senajit has four sons—viz., Rucirāśva, Kāvya, Dṛḍharatha and Vatsa (the king of Avanti). And the Purāṇa-texts silent on the descendants of the latter three speak only of the line of Rucirāśva.

1. According to the texts of Agni (278.15<sup>a</sup>) and Brahma has three sons namely, Ajamīḍha, Dvimīḍha and Purumīḍha.
2. In Kirfel's Das Purāṇa Pañcalakṣaṇa (verse 48, p.543) the reading is—"Ajamīḍhasya Dhūminyām jajñe Bṛhadiṣur nṛpaḥ" but Dhūmini is quite desperate for a son a Kirfel's Pañcalakṣaṇa (verse 98 ff. p. 549) and she has a quite different line there. In order to avoid this discrepancy we think it better to accept the reading—"Purumīḍhasya Dāyādo..."—rightly pointed out by Morton Smith with reference to the text Hariyamśa,



Rucirāśva's son is Pṛthuṣeṇa and the son of Pṛthuṣeṇa is Pāra I. The son of Pāra I is Nipa and Nipa has a hundred valiant sons who are commonly known as the Nipas (patronymic). Of these Nipas the most renowned is Samara who continues the line (*teṣāṃ vaṃśakaro*—54) and rules over Kāmpilya. It is he who takes pleasure in challenging others to fight (*iṣṭasamaro*—54) and enhances the glory of the Nipas. Samara has three sons—Para, Pāra II and Sadaśvi. And the Purāṇa-texts relate the genealogy only of Pāra II.

The son of Pāra II is Pṛthu and Pṛthu's son is Sukṛta. The son of Sukṛta is Vibhrāja and Vibhrāja's son is Aṇuha. The son of Aṇuha is Brahmadata and Brahmadata's son is Viśvaksena who is given to penance and austerities (*yogadatta*).<sup>1</sup> The son of Viśvaksena is Udaksena and Udaksena's son is Bhallāta. The son of Bhallāta is Janamejaya II and it is only for Janamejaya II that Ugrāyudha of Solar dynasty exterminates all the Nipas. All the Purāṇa texts close the genealogical line of Purumīdha with this king—Janamejaya II.

Dvimīdha :—Dvimīdha's son is Yavīnara and the son of Yavīnara is Dhṛtimat. Dhṛtimat's son is Satyadhṛti and the son of Satyadhṛti is Dṛdhanemi. Dṛdhanemi's son is Sudharman and the son of Sudharman is Sārvabhauma who becomes a universal emperor.

In the family of Sārvabhauma there is born Mahat; the delight of the Pauravas and the son of Mahat is Ṛkmaratha. Ṛkmaratha's son is Supārśva and the of Supārśva is the righteous Sumati. Sumati's son is Sannatimat and the son of Sannatimat is Kṛta<sup>2</sup> who happens to be a disciple of

1. Is it possible to take the text (*yogadattaḥ sutas tasya Viśvakṣeno mahāyaśāḥ*—58) meaning—Yogadatta is the son of Brahmadata and Viśvaksena is the son of Yogadatta?

2. For detailed information about Kṛta—vide *Ancient Indian Historical Tradition*, p. 173.



Hiraṇyanābha Kauśalya. Kṛta's son is Ugrāyudha (known as Kārti and the son of Ugrāyudha is Kṣemya. Kṣemya's son is Suvira and the son of Suvira is Nṛpañjaya. Nṛpañjaya's son is Bahuratha : and with Bahuratha there ends the line of Dvimīdha.

Ajamīdha :—Ajamīdha has three wives viz., (1) Keśinī, (2) Nīlinī and (3) Dhūminī. From Keśinī Ajamīdha's son is Kaṇva<sup>1</sup> and the son of Kaṇva is Medhātithi. From Medhātithi the Kāṇvāyana Brahmins have their birth.

From Nīlinī Ajamīdha's son is Nīla and by virtue of his rigorous penance Nīla has a son called Suśānti. The genealogical line beginning with Suśānti is different in different set of texts. According to Brahma (13.93<sup>b</sup>) and Harivaṃśa (1977-78) Suśānti's son is Purujāti and Purujāti's son is Bāhyāśva who is blessed with five sons namely Mudgala, Sṛñjaya, Bṛhadiṣu, Yavīnara and Kṛmilāśva. But on the other hand the texts like Matsya (52.0) and Vayu (99.195) maintain that Suśānti's son is Purujānu. Purujānu's son is Pṛthu. Pṛthu's son is Bhadrāśva, and Bhadrāśva has five sons—Mudgala, Sṛñjaya, Bṛhadiṣu, Yavīnara and Kṛmilāśva. All these five sons are known by the name—Pāñcalas. Of these five sons the Purāṇa Pañcalakṣaṇa refers to the genealogy of only Mudgala and Sṛñjaya.

(1) *Mudgala* :

Mudgala's descendants are commonly known as the Maudgalyas.<sup>2</sup> Of them the eldest is Brahmiṣṭha and the son of Brahmiṣṭha is Vadhryaśva born from Indrasenā. Divodāsa and Ahalyā are the two children of Vadhryaśva born from his wife Menakā.

1. In the texts of Agni (278.16<sup>a</sup>), Brahma (13.82<sup>b</sup>) and Harivaṃśa 1756 C from Keśinī Ajamīdha's son is Jahna and Jahna's son is Medhātithi.
2. Here is contrast to the reading "*Mudgalasya tu dāyādo Maudgalya Sun:akāyāśāḥ*" of Brahma (13.97<sup>a</sup>) and Harivaṃśa (1781), the reading "*Mudgalasyāpi Maudgalyāḥ.....*" as given in Agni (378.21<sup>a</sup>), Matsya (50.5<sup>a</sup>) and Vayu (99.198<sup>b</sup>) appears to be more appropriate.



(a) Divodāsa :—Divodāsa is a royal seer and his son is Mitrāyu. Mitrāyu's son is Maitrīyaṇa, Soma and the Maitreyas descend from him.

(b) Ahalyā :— Ahalyā, the wife of Śaradvata gives birth to the sage Śātānanda and Śātānanda's son is Satyadhṛti, who is skillful in archery. At the sight of a heavenly damsel Satyadhṛti fired with passion casts his seed in a thicket of reeds and it results in the birth of a pair—Kṛpa and Kṛpī (also called Gautamī). And all these descendants of Śaradvata are commonly known as Śāradvatas.

(2) *Sṛñjaya* :

Sṛñjaya's son is Pañcājana : the son of Pañcājana is Somadatta. Somadatta's son is Sahadeva ;<sup>1</sup> the son of Sahadeva is Somaka. And this Somaka is none other but Ajamīḍha who once again takes his birth when his race is on the decline. Somaka's sons is Jantu; and Jantu is blessed with a hundred sons. Of them a younger one Pṛṣata is the foremost and his son is Drupada. Drupada's son is Dhṛṣṭadyumna and the sons of Dhṛṣṭadyumna is Dhṛṣṭaketu. And all these descendants are commonly known as Ājamīḍha Somakas.

From Dhūminī Ajamīḍha has his son Ṛkṣa by name. At first Dhūminī does not have any issue. Very much devoted to her husband in the absence of a son she practises rigorous penance for thousands of years. Once it so happens that after duly performing Agnihotra and taking her meals Dhūminī goes to bed : king Ajamīḍha gets united with her when she bears him the smoke-coloured child Ṛkṣa. Ṛkṣas son is Saṃvaraṇa and the son of saṃvaraṇa is Kuru who founds the dynasty of Kurus and establishes Kurukṣetra.

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1. In the texts of Vāyu (99.207-208) and Matsya (5.14-15) the line in between Sṛñjaya and Sahadeva is given differently : Sṛñjaya's son is the king Cyavana, Cyavana's son is Sudāsa and Sudasa's son is Sahādeva.



Kuru has four sons viz., Sudhanvan, Sudhanu, Parikṣita and Arimejaya<sup>1</sup> Though silent on the genealogy of Sudhanu and Arimejaya the Purāṇa Pañcalakṣaṇa speaks of the descendants of Sudhanvan and Parikṣita.

(1) *Sudhanvan* :

Sudhanvan's son is Suhotra and the son of Suhotra is the king Cyavana. Cyavana's son is righteous Kṛta or Kṛtayajña who, by instituting sacrifices is blessed with a valiant son, the friend of Indra. The son of Kṛta or Kṛtayajña is (Uparicara-) Vasu, he conquers the kingdom of Cedi which belonged to the Yādavas and obtains the title Caidya-Uparicara (one who overcomes the Caidyas) Vasu has seven children born from his wife Girikā. They are :—

- (a) Bṛhadratha, (the ruler of the kingdom of Magadha),
- (b) Pratyagraha, (c) Kuśa (also called Maṇivāhana), (d) Māruta, (e) Yadu, (f) Matsya and (g) a daughter called Kālī. And the Purāṇa-texts silent on all others speak of the genealogy only of Bṛhadratha.

Bṛhadratha's son is Kuśāgra and the son of Kuśāgra is Rṣabha. Rṣabha's son is Puṣpavat and the son of Puṣpavat is the valiant king Satyahit. Satyahit's son is Sudhanvan and the son of Sudhanvan is Urjas. The son of Urjas is Nabhas and the son of Nabhas takes birth in two parts which are joined together by the demoness Jarā, on account of being joined by Jarā, he comes to be known as Jarāsandha who conquers all the Kṣatriyas. Jarāsandha's son is Sahadeva and the son of Sahadeva is Somādhi. And Somādhi's son is Śrutaśarman<sup>2</sup> who rules over Magadha.

1. As pointed out by Morton Smith (Dates and dynasties in Earliest India Note 638, p. 99) Kuru's sons create some confusion. Brahma and Harivamśa say that Kuru has four sons, but Matsya adds another son—Prajana. In both Matsya and Vāyu Jahnu appears in place of Sudhanu and Arimardana in place of Arimejaya.
2. In both Matsya (50.34<sup>a</sup>) and Vāyu (99.228<sup>b</sup>) it appears as Śrutaśravas.



(2) *Parikṣita* I :

The son of *Parikṣita* I is *Janamejaya* II and *Janamejaya* II has five sons namely *Śrutasena*, *Ugrasena*, *Bhīmasena*, *Suratha* and *Matimat*. Of these five sons *Suratha* is most important and he has a son called *Viduratha*. *Viduratha*'s son is *Ṛkṣa* II and the son of *Ṛkṣa* II is *Bhīmasena*. *Bhīmasena*'s son is *Pratīpa* and *Pratīpa* has three sons—*Śāntanu*, *Devāpi* and *Bāhlika*.<sup>1</sup>

*Devāpi* :—*Devāpi* becomes an ascetic and he is the preceptor of the gods. It is *Cyavana* who adopts him as his son.

*Bāhlika* :— *Bāhlika*'s son is *Somadatta* and *Somadatta* has three sons viz., *Bhūri*, *Bhūriśravas* and *Śāla*.

*Śāntanu* :— *Śāntanu* occupies the throne after his father *Pratīpa* and continues the main line. From his wife *Jāhnavī* *Śāntanu* has a son-*Devavrata* who is popularly known as *Bhīṣma*. This *Bhīṣma* happens to be the grandfather of the *Pāṇḍavas*.

From his other wife *Kālī* (*Satyavati*) *Śāntanu* has another righteous son *Vicitravīrya* by name. *Vicitravīrya* dies childless and consequently on his wife *Kṛṣṇadvaipāyana Vyāsa* begets three sons viz., (1) *Dhṛtarāṣṭra*, (2) *Pāṇḍu* and (3) *Vidura*.

(1) *Dhṛtarāṣṭra* :

*Dhṛtarāṣṭra* has hundred sons born from his wife *Gāndhārī* and of them *Duryodhana* is the eldest and most powerful.

(2) *Pāṇḍu* :

*Pāṇḍu*'s son is *Dhanañjaya* and the son of *Dhanañjaya* is *Abhimanyu* (also called *Saubhadra*) born from *Subhadrā*. *Abhimanyu*'s son is *Parikṣita* II and the son of *Parikṣita* II is *Pārikṣita* or *Janamejaya* III.

1. Both *Matsya* (50.31-39) and *Vāyu* (Ch.90.229-234) put the genealogy of *Janamejaya* II in the most confused manner. So we think it better not to deal with them.



TABLE III

Puru Dynasty [4. Abschnitt, 6. Kapitel B (p. 536 ff) ]

Puru	—
Janamajaya I	—
Pracinvat	—
Pravīra	—
Manasyu	—
Abhayada	—
Sudhanvan	—
Bahugava	—
Sampāti	—
Ahampāti	—
Raurāśva (+Ghṛtāci) 10 sons and 10 daughters	—
Ṛceyu (the eldest son)	—



TABLE III—(Contd.)

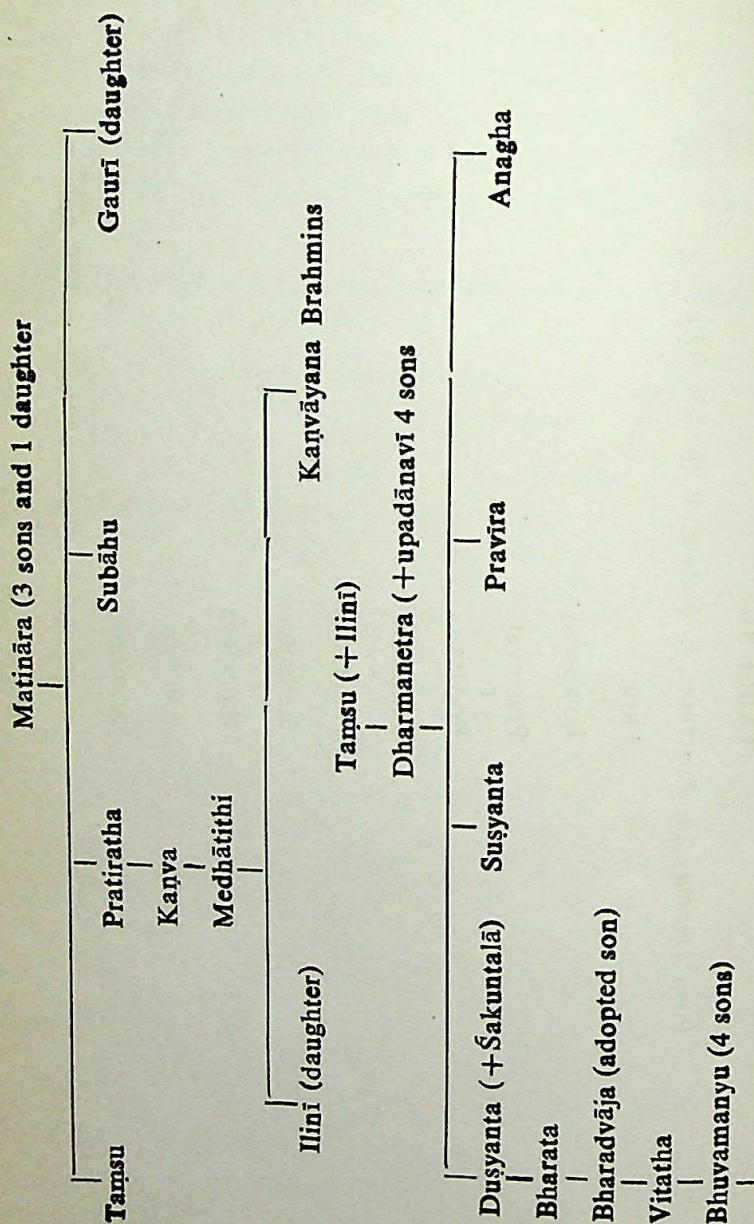




TABLE III—(Contd.)

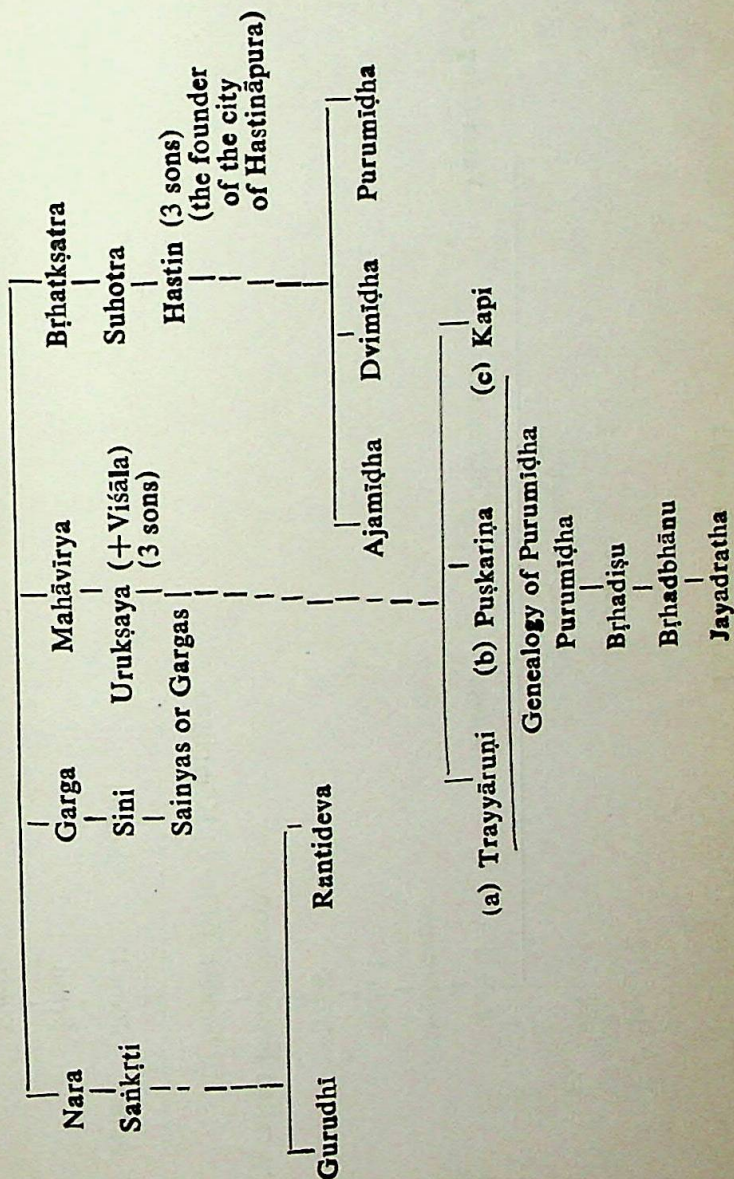




TABLE III—(Contd.)

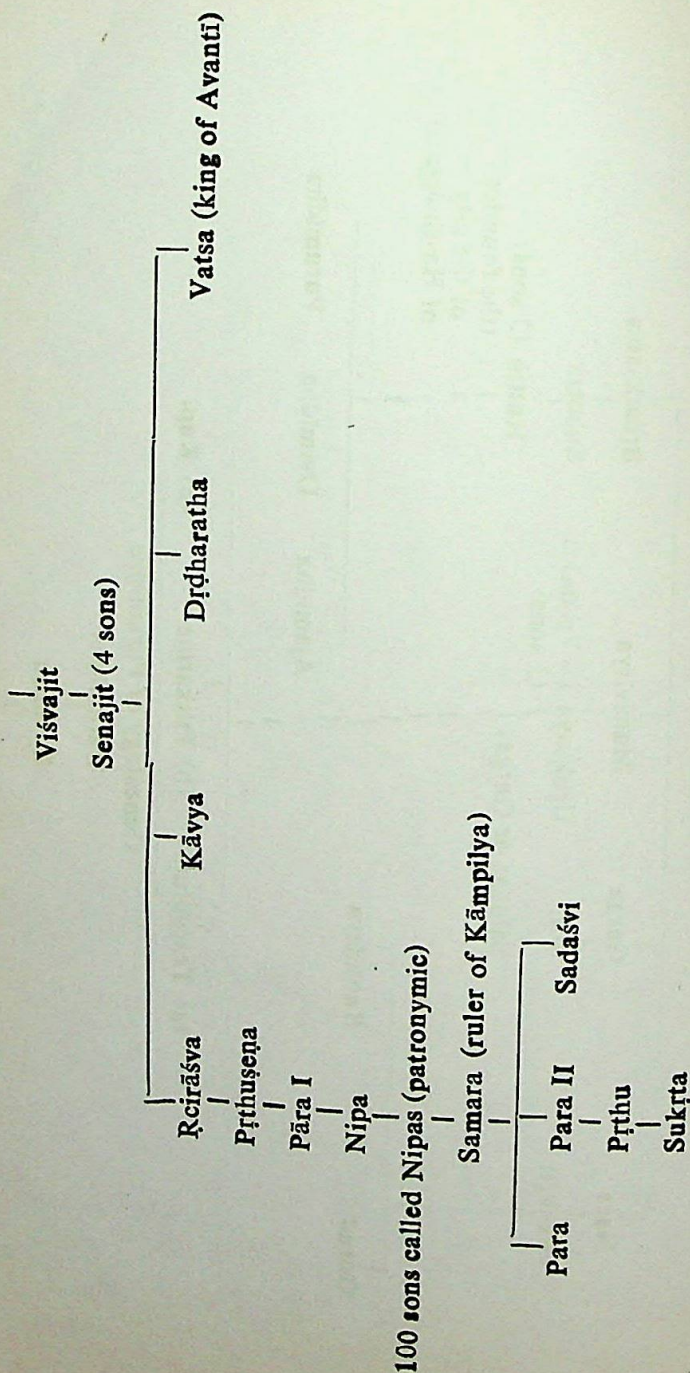




TABLE III—(Contd.)

—  
 Vibhrāja  
 —  
 Aṇuha  
 —  
 Brahmaḍatta  
 —  
 Viśvaksena  
 —  
 Udaksena  
 —  
 Bhattāta  
 —  
 Janamejaya II

Genealogy of Dvimīḍha  
 Dvimīḍha  
 —  
 Yavinara  
 —  
 Dhrtimat  
 —  
 Satyadhṛti  
 —  
 Dīdhanemi



TABLE III—(Contd.)

—	Sudharman	—
—	Sārvabhauma	—
—	Mahat	—
—	Rkmaratha	—
—	Supārśva	—
—	Sumati	—
—	Sannatimat	—
—	Kṛta	—
—	Ugrāyudha (known as Kārti)	—
—	Kṣemya	—
—	Suvira	—
—	Nipaṇjaya	—
—	Bahuratha	—



TABLE III — (Contd.)  
Genealogy of Ajamīḍha  
Ajamīḍha (3 wives)

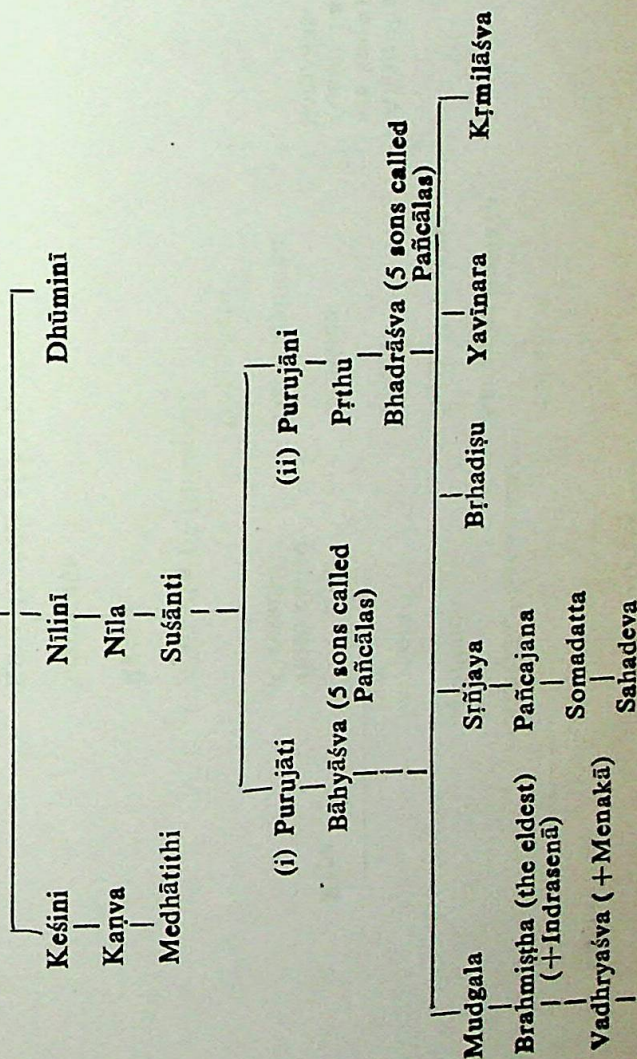




TABLE III—(Contd.)

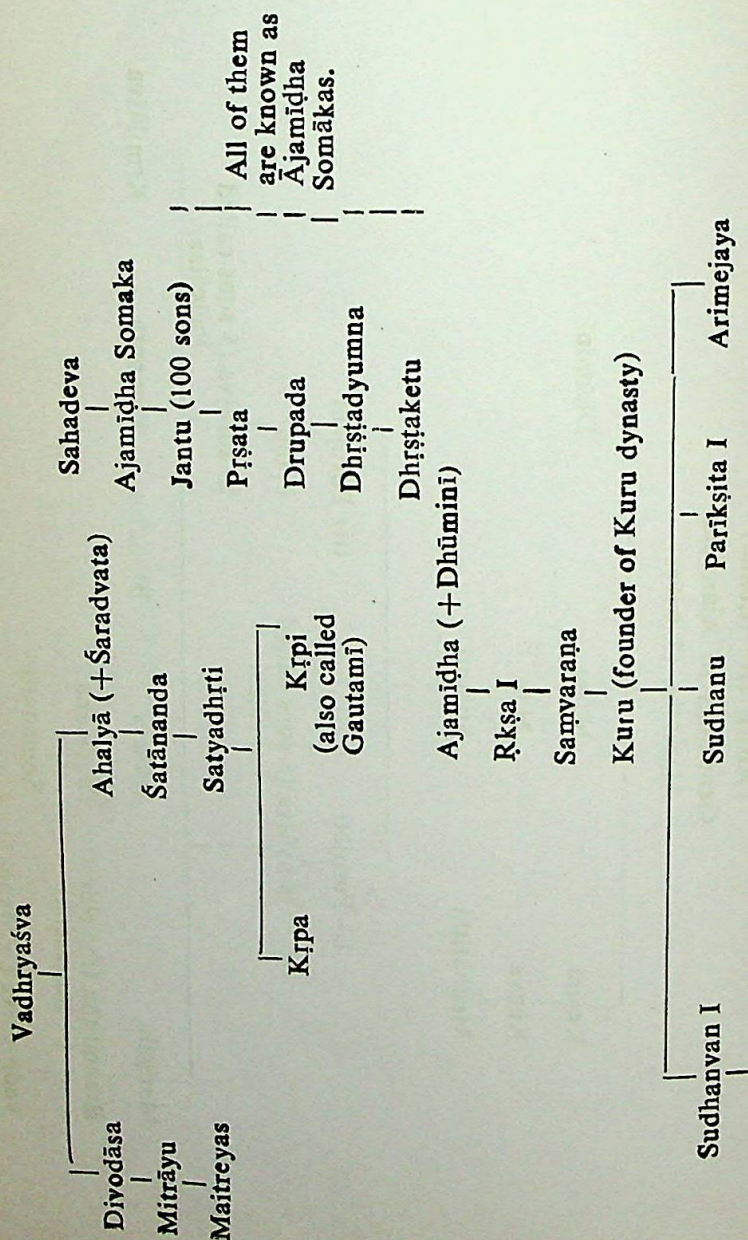






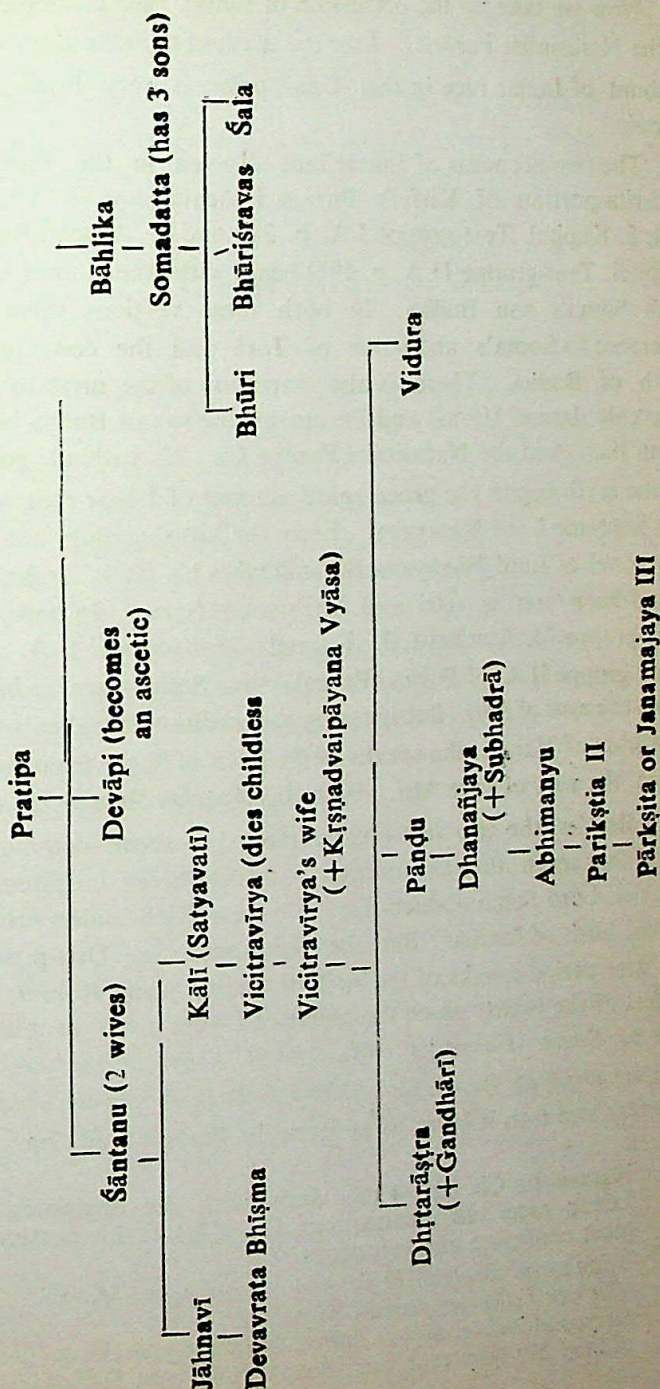


TABLE III—Contd.)

Śrutadeva	Śrutascena	Ugrascena	Bhīmasena	Matimat
—	—	—	—	—
Somādhi				Suratha
—				—
Śrutasaṁman				Vidūratha
				—
				Rkṣa II
				—
				Bhīmasena
				—
				Pratipa
				—



TABLE III—(Contd.)





Now we take up the discussion of Lunar race as depicted in the Narasimha Purāṇa. Like the account of Solar race, the account of Lunar race in this Upa-purāṇa is very brief and laconic.

The two accounts of Lunar race as given in the Vamśā-nucarita portion of Kirfel's Purāṇa Pañcalakṣaṇa (4. Abschnitt, 3. Kapitel, Text-gruppe I A, p. 349 and 4. Abschnitt, 3. Kapitel, Text-gruppe II A, p. 398) begin with the Lunar race with Soma's son Budha. In both these versions there is reference to Soma's abduction of Tārā and the consequent birth of Budha. There is also narration of the myth of the heavenly damsel Urvaśī and Pururavas, the son of Budha born from Ilā. And the Narasimha Purāṇa Ch. 27 without going to the myth begins the genealogical account of Lunar race with the Supreme Lord Nārāyaṇa. From the lotus arising out of the navel of Lord Nārāyaṇa Brahmā takes his birth. Brahmā's mind-born son is Atri and Atri's son is Soma. In both the text-gruppe (4. Abschnitt, 3. Kapitel, Text-gruppe I A and Text-gruppe II A) of Purāṇa Pañcalakṣaṇa Soma takes his birth from the eyes of Atri. But ignoring the tradition mistakenly the redactor of Narasimha speaks of the birth of Soma from Anu-sūyā, the wife of sage Atri. *Atrer Anasūyāyām Somaḥ—27.4*

Besides, the two text-gruppe referred to above commonly hold that even though married to twenty seven daughters of Dakṣa, Lord Soma abducts Tārā and their illicit union results in the birth of Budha. But the Narasimha, an Upa-purāṇa of later period speaks of the birth of Budha from Rohiṇī, the eldest of the twenty seven daughters of Dakṣa given in marriage to Soma (*Dakṣasya trāyāstrimśat kanyā... bhāryārtham gṛhītva priyāyām jyeṣṭhāyām Rohiṇyām Budham putram utpadyāmāsa* and thus it is far away from the Purāṇic tradition.<sup>1</sup>

1. Narasimha Ch. 22.1-4 too deals with the beginning of Lunar race. In contrast to Ch. 27.1-4 this portion is most confusing and erroneous.

*Ādau tāvad Brahmā/Brahmano mānasa putro Maricīḥ/  
Marīcer Dākṣāyanyām Kaśyapah/2/*

*Kaśyapād Aditeradityah/Ādityāt Suvarcalāyām Manuḥ/3/  
Manoḥ Surūpāyām Somaḥ/Somād Rohiṇyām Budhaḥ/*



Not only this, in giving the dynastic list of Lunar race the *Narasimha* appears to be confused. In Ch. 22 *Narasimha* gives a short account of Lunar race and in Chs. 27 and 29 a somewhat longer descriptive account of the same. It is remarkable that unlike the Solar account as given in *Narasimha* Chs. 21 and 26, in these accounts of Lunar race the text names the wife of each and every king though not fully reliable.<sup>1</sup> The table of royal genealogy as narrated in these two different accounts of *Narasimha* can be put as follows :—

*The genealogical line in Ch. 22*

Budha (+ Ilā)—Pururavas—Āyu (+ Rūpavati)—Nahuṣa (+ Piṭṛvati)—Yayāti (+ Śarmiṣṭhā)—Puru (+ Vamśadā)—Sampāti (+ Bhanudattā)—Sārvabhauma (+ Vaidehī)—Bhoja (+ Liṅgā)—Duṣyanta (+ Śakuntalā)—Bharata (+ Nandā)—Ajamiḍha (+ Sudevī—Pṛṣṇi (+ Ugrasenā)—Prasara (+ Bahurūpā)—Śantanu (+ Yojanagandhā)—Vicitravīrya (+ Ambikā)—Pāṇḍu (+ Kuntī)—Arjuna (+ Subhadrā)—Abhimanyu (+ Uttarā)—Parikṣita (+ Mātṛvati)—Janamejaya (+ Puṇyavati)—Śatānika (+ Puṣpavati)—Sahasrānika (+ Mṛgavati)—Udayana (+ Vāsavadattā)—Naravāhana (+ Aśvamedhā)—Kṣemaka.

*The genealogical line in Chs. 27 and 29*

Budha (+ Ilā)—Pururavas (+ Urvaśi)—Āyu (+ Rūpavati)—Nahuṣa (+ Piṭṛmatī)—Yayāti (+ Śarmiṣṭhā)—Puru (+ Vamśada)—Samyāti (Bhānudattā)—Sārvabhauma (+ Vaidehī)—Bhoja (+ Kaliṅgā)—Duṣyanta (+ Śakuntalā)—Bharata (+ Ānandā)—Ajamiḍha (+ Sudevī)—Vṛṣṇi (+ Ugrasenā)—Pratyāñca (+ Bahurūpā)—Śantanu (+ Yojanagandhā)—Vicitravīrya (+ Ambālikā)—Pāṇḍu (+ Kuntī)—Arjuna (+ Subhadrā)—Abhimanyu (+ Uttarā)—Parikṣita (+ Mātṛvati)—Janamejaya (+ Puṣpavati)—Śatānika (+

- 
1. The Paurava genealogy too appears in *Mbh.* I Ādiparvan Chs. 89-90. It goes so far as to name the wife of every king in it, but as pointed out by Pargiter (vide *AIHT.*, p. 174) it is not wholly trustworthy.



Phalavatī)—Sahasrāṇika (+ Mṛgavatī)—Udayana (+ Vāsava-datta)—Naravāhana (+ Asvamedhadatta)—Kṣemaka.

Narasimha has referred to the following famous and well-known kings : Budha—Pururavas—Āyu—Nahuṣa—Yayāti—Puru, Sampāti or Saṃyāti, Duṣyanta—Bharata—Ajamīdha, Śāntanu—Vicitravīrya—Pāṇḍu—Arjuna—Abhimanyu—Parīkṣita—Janamejaya. On the basis of Pargiter's Ancient Indian Historical Tradition (p. 258 ff) the history of these kings may be presented as follows :

Budha's son Pururavas rules at Pratiṣṭhāna and he is succeeded by his son Āyu. Āyu is succeeded by Nahuṣa. Nahuṣa is a famous king and his son and successor Yayāti is a renowned conqueror, he extends his kingdom widely and is reckoned as a sovereign lord (samrāja). He appears to have conquered not only all Madhyadeśa west of the Ayodhyā and Kānyakubja kingdoms, but also the country west, south and south-east of his territory of Pratiṣṭhāna. He has five sons—Yadu, Turvasu, Druhyu, Anu and Puru. After a long reign Yayāti divides his territories among them. The youngest son Puru is the most dutiful and Yayāti instals him as his successor in the middle region, that is, in the southern half of the Ganges-Yamuna doab with the capital Pratiṣṭhāna and gives the elder sons the outlying territories. Yadu gets the south west, Turvasu the south-east, Druhyu the west and Anu the north. And Puru enjoys the ancestral kingdom.<sup>1</sup>

After Puru Narasimha Ch. 27. 9. refers to Saṃyāti as his son and successor. But this is untenable since Saṃyāti is a brother of Yayāti and hence his contemporary as is shown in the two traditions preserved in the Purāṇa-texts (4. Abschnitt, 3. Kapitel, Text-gruppe I C, D and Text-gruppe II A, B). Narasimha Ch. 22. 7 however speaks of Sampāti as the son of Puru. But according to 4. Abschnitt, 6. Kapitel B verse 1-3 Sampāti is not Puru's direct descendant but his eighth successor.

1. Vāyu II. Uttārārdhā Ch. 31.87<sup>b</sup>-89<sup>a</sup>, Brahmanḍa III Upodghātapāda 68.90-91, Kūrma I. Ch. 21.9 and Liṅga I. Ch. 67.11-12 suggest the following text :—

*Abhisicya tataḥ Purum svarājye sutam ātmanah|  
 Dīśi dakṣiṇa-pūrvasyām Turvasum tu nyaveṣayat||  
 Dakṣiṇāparato rājā Yadu jyeṣṭham nyaveṣayat|  
 Pratiṣṭhām Uttarasyām ca Druhyum caṇum ca tāv ubhau||*



Coming to Duṣyant we know that Duṣyant, the Paurava is married to Śakuntalā, the daughter of Viśvāmītra, but as pointed out by Pargiter (vide AIHT, p. 174) the position of first and great Viśvāmītra happens to be earlier than Duṣyanta's period, hence Śakuntalā is not his daughter, but the daughter of Viśvāmītra who is one of his near descendants. Duṣyanta's son is Bharata. After the slaughter of all the nine sons of Bharata by his wives the Maruts give him Bṛhaspati's son Bharadvāja as an adopted son. Thus Bharadvāja comes to be a Kṣatriya. He does not succeed Bharata, but begets a son named Vitatha as the successor and then he either dies or departs to the forest (vide AIHT, p. 159).

Vitatha's son is Bhuvamanyu. From the three younger sons of Bhuvamanyu spring the four Brahmin sub-families, from Mahavīrya the Urukṣayas and Kāpyas, from Nara the Sāṅkṛtis, and from Garga the Gargas or Gārgyas. The Urukṣayas become Brahmins and the Gargas, Sāṅkṛtis and Kāpyas are Kṣatriyan Brahmins.<sup>1</sup> His other son Bṛhatkṣatra succeeds Bhuvamanyu. Bṛhatkṣatra's son is Suhotra and Suhotra's son is Hastin (or Bṛhat), the founder of Hastināpura. All the Purāṇa-texts fairly agree with the genealogy from Duṣyanta to Hastin. Hastin has three sons—Ajamīdha, Dvimiḍha and Purumīdha. And it is Ajamīdha who continues the main Paurava line at Hastināpura.

After speaking of Duṣyanta and Bharata the Narasimha passes over the accounts of Bharadvāja, Vitatha, Bhuvamanyu, Bṛhatkṣatra, Suhotra or Hastin and all at once comes over to Ajamīdha. And mistakenly it refers to Ajamīdha as Bharata's direct descendant. (*Bharatasya Nandāyā n Ajamīdhaḥ* - 22.9 : *Bharatasya Ānandāyām Ajamīdhaḥ* - 27. 13).

From the three wives of Ajamīdha there proceed the separate distinct lines. From Nilini his son Nila founds the North Pañcāla dynasty. From Dhūminī Rkṣa I continues the main line at Hastināpura. The son of Rkṣa I is Saṃvaraṇa and Saṃvaraṇa's son is Kuru, the founder of Kuru

1. For detailed discussion vide AIHT, pp. 248-50.  
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dynasty. As has been considered by Pargiter in Ch. IX, the Paurava genealogy forms three main parts (a) from Puru to Ajamīḍha, (b) from Ajamīḍha to Kuru and (c) from Kuru to Pāṇḍavas. But the Narasimha without referring to Kuru and his descendants (like Parīkṣita I, Janamejaya II etc.) abruptly begins with Sāntanu - Vicitravīrya, Pāṇḍu-Arjuna-Abhimanyu-Parīkṣita II - Janamejaya III.

Kauravas become prominent under Pratīpa and his successor Sāntanu. Of the two sons of Sāntanu Bhīṣma is a life-long celibate and Vicitravīrya dies childless. Kṛṣṇa Dvaipāyana Vyāsa begets on the widow of Vicitravīrya three sons—Dhṛtarāṣṭra, Pāṇḍu and Vidura. Thus the three of them happen to be the grandsons of Sāntanu. Dhṛtarāṣṭra has many sons—Duryodhana and etc., who as the elder branch are called the Kauravas. Pāṇḍu has five sons—Yudhiṣṭhira, Bhīma, Arjuna, Nakula and Sahadeva who are known as the Pāṇḍavas. Pāṇḍu dies early and there arises intense jealousy between the cousins.

The young Pāṇḍavas contend with Duryodhana and other sons of Dhṛtarāṣṭra for their share of the Kaurava territory and receive the small principality of Indraprastha (Delhi). As the penalty of losing at dice, the Pāṇḍavas are banished for fourteen years and at the end of that period they reclaim their principality, but Duryodhana refuses all terms and they appeal to arms. Thus there starts the great Bhārata war in which both Arjuna and his son Abhimanyu fight out their cause with zeal and vigour. Of course it is a fact that Abhimanyu loses his life in the battlefield, but ultimately the war ends in the victory of the Pāṇḍavas. Then the Pāṇḍavas become the overlord of the Kuru realm and with Yudhiṣṭhira at their head they continue to rule at Hastināpura.

After Yudhiṣṭhira and his brothers the throne of Kuru kingdom goes to Arjuna's grandson Parīkṣita II. The Nāgas kill Parīkṣita II, but his son Janamejaya III defeats them and restores peace.

Besides referring to these popular and well-known kings the Narasimha inserts some kings such as Sārvabhauma Bhoja



(both Chs. 22 and 27), Pṛṣṇi (Ch. 22) or Vṛṣṇi (Ch. 27), Prasara (Ch. 22) or Pratyāñca (Ch. 27) Sahasrāñika and Naravāhana (both Chs. 22 and 29). Of them Sārvabhauma is a king of Dvimiḍha line. Vṛṣṇi is a son of king Sātvat (of Yadu race); and Pṛṣṇi being the son of Yudhājit happens to be the grandson of Vṛṣṇi. The Bhojas are a family among the Haihayas and yet the name Bhoja is used widely of many Yādavas. Andhaka is the great Bhoja; Devavṛdha's descendants are known as Bhojas : Ugrasena and his son Kāṃsa are also the Bhojas.<sup>1</sup> Kings like Prasara, Pratyāñca, Sahasrāñika or Naravahana are misnomers.

The genealogy of Puru dynasty as preserved in 4. Abschnitt, 6. Kapitel B of Vamśānucarita of Kirfel ends with Janamejaya III, the son of Parikṣita II. Then including Janamejaya III in "the Purāṇa-text of the Dynasties of Kali age" Pargiter in speaking of the "Pauravas" furnishes the list of some twenty eight kings and the Lunar race ends there with its last king Kṣemaka. In this list of names Janamejaya III's son is Śatāñika I and the Narasimha version is right in tracing the descent as Janamejaya—Śatāñika and ending the line with Kṣemaka. But as pointed out by Pargiter Udayana occupies twenty fourth position in his list of Pauravas. He is spoken of there as the son of Śatāñika II who comes to power after king Vasudāna, but the Narasimha speaks of Udayana as the son of king Sahasrāñika and thus its Lunar or Paurava genealogy is defective and beyond the tradition of earlier Purāṇas.

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1. For detailed discussion on Vṛṣṇi, Pṛṣṇi, Bhojas vide AIHT pp. 102-105, 279-282.



## CHAPTER V

### (a) PURĀṆIC COSMOGRAPHY

Since very ancient times the Āryans have proved their knowledge regarding the cosmology and cosmography. The Purāṇa literature is replete with the accounts of cosmography—the divisions of earth into *dvīpas*, *varṣas*, mountains and oceans. “Die Cosmographie der Inder” by W. Kirfel is the only book of its kind in the field giving a complete and systematic account of the subject. In his study Kirfel has drawn his materials not only from Purāṇa literature but also from Buddhist and Jaina texts.

In depicting the geography of the earth the different Purāṇas contain identical verses; it points to their derivation from a single original source. In reality, there were two different concepts about the geography of the earth—‘Caturdvīpa bhūgola’ and ‘Saptadvīpa bhūgola’. But in the Purāṇa-texts we find these two concepts fused together.

Of these two, the ‘Caturdvīpa’ concept is more ancient and is found in Vāyu, Brahmāṇḍa which has been taken over by other Purāṇa-texts.<sup>1</sup> According to it the earth exists in the shape of a lotus with mount Meru as its pericarp and the four continents like Bhadrāsva, Jambudvīpa (Bhārata-varṣa), Ketumāla and Uttarakuru constitute its four petals.

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1.—Vāyu I Purvārdha : 34.44-46, 56-57; 35.16, 19-20, 26, 33, 42; 36.11, 15-16; Bd. P. I. Ch.15.49-51.

See also A. P. Ch.108.11-12, 15-16, 22-23, 29-30; K. P. I. Ch.43.15, 22-23, Ch.44.20, 35; M. P. Ch.112.43-47; Viṣṇu II.2.39, 16-17, 24-25, 33-37, 50-51; Mārka. P. Ch.54. 19-21, 31, Ch.55.1-3, 20-21; Br. P. Ch.18.30-31, 40-43, 45-46<sup>a</sup>, 57-58<sup>a</sup>; S. P. V. Umāsaṃhitā Ch.17.13-14, 21-22, 34 and Bhāg. P. V, Ch.16.11-15.



Bhadrāsva is situated to the east of Meru, Jambudvīpa is situated to the south, Ketumāla to the west and Uttarakuru to the north. And each of these continents has got its high mountain, river, grove and lake.

As regards the 'Saptadvīpa' concept Jambudvīpa is at the centre of the earth and it is surrounded by 'Kṣāra-samudra'. Next to it there exists Plakṣadvīpa surrounded by 'īkṣu-samudra'. And thus five more dvīpas and oceans follow namely Śālmali, Kuśa, Krauñca, Śāka and Puṣkara along with the oceans of *surā*, *ghṛta*, *kṣīra*, *ladhi* and *svādūda*. The central continent Jambudvīpa is one lakh yojanas in dimension and each succeeding continent is twice the extent of that which precedes it. In each of these seven continents there flow seven rivers and there exist seven mountains, though as to Puṣkaradvīpa the Purāṇa-texts (Agni Ch.119.23, Garuḍa 1.56-16; Brahma Ch. 20.77; Kūrma I. Ch.48.2; Viṣṇu II. 4.75-76; Śiva Purāṇa V. Umāsaṃhitā Ch. 18.60-61) speak of the only mountain range Mānasa or Mānasottara.

The continents of Jambu, Plakṣa, Śālmali and Śāka have the trees of same name in them after which they are named. Kuśadvīpa is so named from a clumb of kuśa grass growing there.<sup>1</sup> The Krauñcadvīpa derives its name from the great mountain Krauñca standing in it (*Krauñca dvīpe giriḥ Krauñca-Brahmāṇḍa* I.2. Anusaṅgapāda Ch.19.139; Matsya Ch.122.37: *Krauñcadvīpe Krauñcanāma pravato yojanāyutah-Skanda* I.2. Kaumārikākhaṇḍa Ch.37.67: *yāsmīn Krauñca nāma parvatarāja dvīpanāma nirvartaka āste-Bhāgavata* v.20. 18.) Puṣkaradvīpa has a gigantic lotus endowed with millions of gold petals; it is the seat of the exalted Lord Brahmā. The

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1. Bd. P.I.19.139—M. P. Ch. 122.37/Viṣṇu II. Ch.4.44 - Bhāg. P. V.20.13. Sk. P. I. Māheśvarakhaṇḍa 2. Kaumārikākhaṇḍa Ch.37.65







cept, the connotation of Jambudvīpa changed and it came to signify nine 'varṣas' existing in it. The arrangement of varṣas in this Jambudvīpa is as follows :—

This Jambudvīpa has the golden mount Meru standing in the centre. In the language of Kirfel "erhebt sich der Meru...der gewissermassen das Kernstück des Weltgebäudes darstellt" (Das Purāṇa vom Weltgebäude (Bhuvanavinyāsa), p.3) Ilāvṛtavarṣa surrounds the mount Meru. To the south of this central focus are three varṣas, (a) Harivarṣa, (b) Kimpuruṣavarṣa and (c) Bhāratavarṣa. To the north of Meru there are three varṣas viz., (a) Rāmyakavarṣa, (b) Hiraṇmayavarṣa and (c) Uttarakuru. The central Ilāvṛtavarṣa is of square form and envelops Jambudvīpa. To the east of Ilāvṛta there is Bhadrāśva and to the west there is Ketumāla. Thus Jambudvīpa is constituted of nine varṣas.

Now if we turn to the 'Caturdvīpa' concept referred to above, we notice much greater clarity based on a realistic description. Here Jambu is only one of the four great continents and is but another name of Bhāratavarṣa. In the 'Saptadvīpa' version the extent of Jambudvīpa is much inflated and draws within its orbit the other three dvīpas of the original 'Caturdvīpa' concept—viz., Bhadrāśva, Ketumāla and Uttarakuru: instead of having independent status these three dvīpas are but reduced to fragments of Jambudvīpa. Bhāratavarṣa which was once identified with Jambudvīpa constituting one quarter of the entire earth, is now reduced to one of the nine varṣas of Jambudvīpa.

The redactors of different Purāṇas have highly spoken of Bhārata, the southern most varṣa of Jambudvīpa. According to Purāṇa-texts, the other eight varṣas of Jambudvīpa (like Kimpuruṣavarṣa, Harivarṣa etc.) are places of enjoyment (*bhogabhūmayāḥ*); their residents are free from pain and misery, death or old age; they live in uninterrupted enjoyment for ten or twelve thousand years; neither sorrow nor anxiety nor fear nor hunger is there. For the residents of these eight varṣas



the four Yugas like Krta, Tretā etc. do not have any meaning. On the other hand the *varṣa* called Bhārata is the land of activity (*karmabhūmiḥ*).<sup>1</sup> It is the land where ascetics are engaged in rigorous penance, devout men are busy in performing sacrifices and there is continuous bestowal of gifts. After going through many cycles of birth only when there is sufficient accumulation of religious merit, creatures have the good fortune of being born here as human beings. Therefore it is the holy land for pilgrimage. Thus of the nine *varṣas* of Jambudvīpa, it is Bhārata which has a unique position.

The justification of the name of Bhāratavarṣa is often alluded to in the Purāṇa-texts. Manu, the celebrated father of the human race is termed as Bharata. As the texts quote him.

*Bharaṇācca prajānām vai Manur Bharata ucyate |*  
*Niruktavacanāccaiva varṣam tad Bhāratam smṛitam ||*

(Vāyu I. Prakriyāpāda Ch.45 76 :  
Brahmāṇḍa I. (—2) Anusaṅgapāda Ch.16.6  
and Matsya Ch.113.5-6).

Manu is known as Bharata because of protecting and sustaining the people. On the basis of this etymological explanation of the term Bharata which is identified with Manu, the land is known as Bhārata. In Śatapatha Brāhmaṇa (I.8.1.1-ff.) there is reference to primeval Manu. The Purāṇa-texts also speak of fourteen Manus (like Svāyambhuva Manu, Svārocisa Manu and etc.) ruling over fourteen Manvantaras. Because of the glorious tradition connected with Manu since the age of the Brāhmaṇas, it is quite probable that the redactors of the Purāṇa-texts have been tempted to connect the name Manu in justifying the name Bharata.

1. A. P. Ch.118.2; Br. P. Ch.19.2; Viṣṇu II.3.2. Br. P. Ch. 19.23; Viṣṇu II.3.22 Mārka. P. 55 21-22 Bhāg. P. V.17.11



But this explanation seems to be very much imaginary without any solid reason behind it. To trace out the authentic reason behind the name of Bhāratavarṣa we have to take into account the genealogy of the most ancient kings ruling in this land. Agnīdhra (the eldest son of Priyavrata), the lord of Jambudvīpa was blessed with nine sons and Nābhi, the eldest of them was entrusted with the rulership of Himāhva or Himavat country (*Nābhesu dakṣiṇam varṣam Hīmāhvam tu pita daḍau*-Vāyu I. 33.41<sup>a</sup>; *Nābhesu dakṣiṇam varṣam Hīmākhyam tu pita daḍau*-Brahmāṇḍa I. (—2), Anusaṅgapāda Ch. 14.48<sup>a</sup>; *Hīmāhvayam tu vai varṣam Nābher āsīt mahātmanah*-Viṣṇu II.Ch.I 27<sup>a</sup>). He had a son called Ṛṣabha and of the hundred sons of Ṛṣabha, Bharata was the eldest. Ṛṣabha coronated Bharata as the ruler of Himavat country and from that time onwards the country came to be known as Bhārata after the name of Bharata.<sup>1</sup>

This Bhāratavarṣa is nine thousand yojanas in extent. It has nine divisions. The texts of Vāyu (I Prakriyāpāda Ch. 45.79-80), Brahmāṇḍa (I. —2). Anusaṅgapāda Ch. 16. 8-10), Agni (Ch. 118 3-4), Mārkaṇḍeya (Ch. 57.6-7), Matsya (Ch. 113.7-9), Brahma (Ch. 19.6-7), Kūrma (I. Ch. 45.23-24), Viṣṇu (II.3.6-7) and Śiva Purāṇa (V. Umāsaṃhitā Ch.18.3-5) speak of these nine divisions as follows :—Indradvīpa (or Indradyumna), Kaseru (or Kaserumat), Tāmravarṇa (or Tāmraparṇa), Gabhastimat, Nāgadvīpa, Saumya, Gandharva (or Gāndharva), Vāruṇa and the last one surrounded by the oceans (*ayanā tu navamas teṣāṃ dvīpāḥ sāgara-saṃvṛtaḥ*). But according to Garuḍa (I.55.4) and Vāmana (13.9) in place Saumya and Gandharva two other dvīpas—Kaṭāha and Simhala are substituted. However in most of the Purāṇa-texts the ninth dvīpa remains unidentified. It is Vāmana (13-10) and Skanda (VII. Prabhāsakhaṇḍa (—1) Prabhāsa-

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1. Vāyu I.33.50-52; Mārkaṇḍeya P.53.39-41. Viṣṇu II.1.32  
L.P. I.47.23<sup>b</sup>-24<sup>c</sup> Sk. P.I. Māheśvarakhaṇḍa (—2)  
Kaumārīkākhaṇḍa Ch. 37.57.



kṣetramāhātmya Ch. 172.8) which make definite statement about it and identify this ninth division of Bhāratavarṣa with Kumāradvīpa.

*Ayam tu navamas teṣām dvīpaḥ sāgarasamvṛtaḥ /  
Kumārākhyah parikhyāto dvīpoyam dakṣiṇottarah //*

(Vāmana 13.10)

*Ayam tu navamo dvīpo kumāryā samjñītaḥ priye /*

(Skanda VII (—1) .172.8)

Kāvya-mīmāṃsā (Ch 17) of Rājasekhara testifies to it :  
“*tatredum Bhāratam varṣam aśya ca nava bhedāḥ.*  
Indradvīpaḥ, Kaseruman, Tamraparṇo, Gabhastiman,  
Nāgadvīpaḥ, Saumyo, Gandharvo, Varuṇaḥ, Kumārdvīpaśc  
āyam navamaḥ.”

As has been referred to above, in the midst of the innermost zone—Ilāvṛta, the centre of Jambudvīpa there stands the mount Meru—a very gigantic sturdy mountain shining with gold. It represents the keystone of the construction of universe and around this mountain heavenly bodies move about in circles. All the Purāṇas give identical account as to the form and greatness of this Meru. Over the surface of the earth the height of Meru is 84 thousand *yojanas*, the depth is 16 thousand *yojanas*, the diameter on the surface of the earth is 16 thousand and the diameter on the summit is 32 thousand *yojanas*. According to Vāyu (I. Prakriyāpāda Ch. 34.54<sup>a</sup>), Brahmāṇḍa (I. (—2) Anusaṅgapāda Ch. 15.47<sup>b</sup>) and Matsya (Ch. 112.41) it is a great divine mountain abounding in celestial medicines (*sa parvato mahādivyo divyauśadhisamanvītaḥ*). On the summit of Meru there exists the vast city of Brahmā extending over fourteen thousand *yojanas*. Besides in its eight directions there are eight cities for the eight Lokapālas like Indra, Yama, Varuṇa and etc.<sup>1</sup> Thus including the city of Brahmā (Brahmaṇaḥ purī) there

1. Br. P. 18.36-37; Viṣṇu II.2.30/31. A.P. 108.17-18

See also Mārka. P. Ch. 54 17-18, S.P. V. Umāsaṃhitā Ch. 17.27-28 and Bhāg. P.V. 16.28-29.



exist nine cities in and around mount Meru. The *Līṅga* (I. Ch. 48.9-18), *Kūrma* (I. Ch. 44.1.25), *Varāha* (Ch. 76, 1-16) and *Devī-Bhāgavat* (VIII. Ch. 7.6-11) provide the names of these cities.<sup>1</sup> The city of *Brahmā*<sup>2</sup> is known as *Manovatī* (*Devī-Bhāg.* VIII. 7.9). To the east of Meru the city of Indra is called *Amarāvati*. The city of Agni (fire-god) in the south-east corner is *Tejovatī* or *Tejesvintī*. There is *Samyamani*, the city of Yama<sup>3</sup> to the south of Meru. In the south-west corner there lies the city of *Nirṛti* known as *Kṛṣṇāṅganā*<sup>4</sup> (*Devī-Bhāg.* VIII. 7.10). *Kṛṣṇavarṇā* (*Līṅga* I.48.17) of *Kṛṣṇavatī* (*Varāha* 76.11). The *Kūrma Purāṇa* (I.44.17) refers to this city as *Rakṣovatī*. The city of *Varuṇa* to the west of Meru is called *Śuddhavatī*. In *Devī-Bhāgavata* (VIII. 7.10) it is known as 'Śraddhāvatī'.<sup>5</sup> In the north-west corner there is *Gandhavatī*, the city of *Vāyu*. (wind-god). To the north of Meru there exists *Mahodayā*, the city of *Kuvera*.<sup>6</sup> In the north-east corner there is situated *Yaśovatī*,<sup>7</sup> the city of *Iśāna*.

Beyond the seven circular continents and seven circular oceans there is the mountain-belt called *Lokāloka*. The interval between mount Meru and *Mānasottara* is the land of living beings. Beyond the fresh water ocean there is a region

1. Though the *Vāyu Purāṇa* (I. Ch. 34.72-92) makes a similar reference, it speaks of the existence of nine courts of *Brahmā*, Indra and other guardians of quarters.
2. In *Vāyu* (I.34.72) the court of *Brahmā* is known as *Manovatī*.
3. The *Vāyu* (I.34.86) speaks of the court of Yama as *Susamyamā*.
4. In *Vāyu* (I.34.87) *Kṛṣṇāṅganā* is the court of the lord of *Nirṛta*.
5. The *Vāyu* (I.34.88) speaks of the court of *Varuṇa* as *Śubhavatī*.
6. In place of *Kuvera*'s city *Mahodayā*, *Kūrma* (I.44.23) inserts *Kāntimatī*, the city of *Soma*.
7. The *Varāha* (76.15) speaks of the city of *Iśāna* as *Manoharā*.



twice its extent where the land is of gold and it is avoided by living creatures. The mountain range by which it is encircled, is termed Lokāloka. It is called Lokāloka as it separates the world (*loka*) from that which is not world (*aloka*).

Besides these two mountain belts—Meru and Lokāloka, the Purāṇa-texts allude to 'varṣa-parvatas' and 'kula-parvatas'. A 'varṣa-parvata' separates one *varṣa* from the other. A *varṣa-parvata* is the boundary mountain of a particular *varṣa*. Thus to the north of Meru there are three mountains—Nīla, Śveta, and Śṛṅgavat serving the purpose of boundary. They are on the boundary of Rāmyaka, Hiraṇmaya and Uttarakuru. To the south of Meru the three *Varṣa-parvatas*—Niśadha, Hemakūṭa and Himālaya indicate the boundaries of Harivarṣa, Kimpuruṣavarṣa and Bhāratavarṣa.

A 'kula-parvata' stands inside a *varṣa* and it divides or separates the different zones or parts of a *varṣa*. Each and every *varṣa* has got seven 'kula-parvatas' and hundreds of rivers have their origin from these 'kula-parvatas'.<sup>1</sup> The Purāṇa texts<sup>2</sup> speak of the seven kula-parvatas of Bharata-varṣa as follows :—(1) Mahendra, (2) Malaya, (3) Sahya, (4) Suktimat (or Sudāmā) (5) Rkṣa, (6) Vindhya and (7) Pāriyātra Paribhadra or Pāripātra. As regards the rivers originating from these 'kula parvatas' the Purāṇas do not maintain any consistency but provide different lists of names at different places.

## (b) COSMOGRAPHY IN THE NARASIṂHA PURĀṆA

In presenting the cosmography of the earth the Narasimha Purāṇa (Ch. 30) follows the basic texts of Purāṇa literature. Without any reference to 'Caturdvīpa bhūgola' the Narasimha depicts the earth as consisting of seven conti-

1. A.P. Ch. 108.32-33, Br. P. Ch. 18.62, Viṣṇu II.2.56
2. A.P. 118.2-3; G.P. I.55.6; Br. P. Ch. 19.3; K.P.I. 5.22; S.P. V. Umāsaṃhitā Ch. 18.8; Viṣṇu II.3.3.



nents like Jambu, Plakṣa, Śālmala, Kuśa, Krauñca, Sāka and Puṣkara. Each succeeding continent is twice in extent of the preceding one and is surrounded by the seven oceans of *lavaṇa*, *ikṣurasa*, *surā*, *sarpis*, *dadhi*, *dugdha* and *svacchodaka*. Beyond the ocean of 'svacchodaka' there is the excellent land of gold after which there stands the Lokāloka mountain (*tataḥ parā hiraṇmayī bhūmiḥ, tato Lokāloka parvataḥ* 30.16).

The Narasiṃha speaks of nine sons of Agnīdhra, the lord of Jambudvīpa. Having divided Jambudvīpa into nine countries, Agnīdhra apportions them amongst his nine sons.

The basic texts in course of their narration justify the names of seven continents. But our Narasiṃha ignores all of them except Jambudvīpa and explains that because of the existence of the Jambu tree, the insular continent is known as Jambudvīpa (*Jambunāmnā ca vikhyātam jambudvīpam idam subham*—30.14).

After referring to the nine varṣas of Jambudvīpa the basic texts speak of the nine divisions of Bhāratavarṣa. But the Narasiṃha Purāṇa is silent as to these divisions. Only it refers to the fact that Nābhi, the son of Agnīdhra was given the rulership of the country called Hima. Nābhi's son was Ṛṣabha and Ṛṣabha's son was Bharata. The Hima country righteously ruled over by Bharata for quite a long period came to be known as Bhāratavarṣa (*Bharatena cirakalam dharmeṇa pālitaivād idam Bhāratam varṣam abhūt*—30.7).

Bhāratavarṣa is pictured as the land of activity (*karma-bhūmiḥ*) in most of the Purāṇa-texts. In contrast to Bhāratavarṣa the other eight varṣas of Jambudvīpa are said to be the places of enjoyment. The redactor of Narasiṃha maintains the same view with regard to Bhāratavarṣa and other eight varṣas : "*Kimpuruṣādīn yaṣṭavarṣāṇi puṇyavatām bhogasthānāni sākṣād Bhāratavarṣam ekam karmabhūmiḥ*—30.9).



The basic texts give a detailed account of mount Meru existing in the centre of Ilāvṛta-varṣa. As has been pointed out above, they refer to the existence of nine cities in and around this central focus. But the redactor of Narasimha refers to eight cities including the city of Brahmā (Brahmaṇaḥ purī—Ch. 30.8) and ignores the city situated in the north-east corner. As in the older-texts, here the cities of Indra, Agni, Yama and Vāyu bear the same names viz., Amarāvati, Tejovati, Saṃyamanī and Gandhavati. But the cities of Nirṛti, Varuṇa and Soma appear somewhat differently; the city of Nirṛti is called Bhayaṃkarī, that of Varuṇa is called Viśvāvati whereas the city of Soma is known as Vibhāvārī.<sup>1</sup>

Besides this general description of the mount Meru which is done following the basic-texts of Purāṇa literature, the redactor of Narasimha goes a step ahead and elevates Meru to a more dignified and glorified position. The summit of Meru is spoken of as having three peaks where the heaven is located. These three peaks are :—the central peak, the western and the eastern (*madhyamam paścimam pūrvam Meruḥ sṛṅgāṇi trīṇi vai* – 30.22). The central peak is of crystal and lapis-lazuli; the eastern peak is of sapphire and the western one is of rubbies. There exist twenty one heavens on these three peaks and the Narasimha text enumerates them one by one along with the righteous or meritorious deed ensuring the attainment of those particular heavens.

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1. Viṣṇu (II.8.11) however, refers to the city of Soma as Vibhāvārī. D. Bh. P. (VII.15.18) too refers to Vibhāvārī, the city of Soma.



## CHAPTER VI

### (a) CONCEPT OF TĪRTHA

“Tīrtha” (neuter) is a Ṛgvedic word which acquires different shades of meaning during the successive stages of Sanskrit literature. It is derived from the root *tṛ* (tar) having the primary sense “to cross over or to carry through.” Like other Ṛgvedic words such as ‘nī tha’, ‘pū-tha’, ‘rik-tha’, ‘uk tha’ and ‘ar-tha’ it is formed with the suffix ‘tha’.<sup>1</sup> In Ṛgveda, we notice eleven different instances of the use of the word ‘tīrtha’. In other Vedic texts like Taittirīya Saṃhitā, Vājasaneyi Saṃhitā, Śatapatha Brāhmaṇa and Gopatha Brāhmaṇa. the use of the word is somewhat much less. Grassmann, the noted Vedic scholar interprets the word as (i) Weg zur Tranke (way to the place of water), Tranke (place of water), (ii) Furt des Flusses (ford of the stream).<sup>2</sup>

1. RV. I 46.8—“aritraṃ vāṃ divas-pṛthu tīrthe sind hūnām rathaḥ” ever Wagen (steht) am Landungsplatz der Flüsse.

2. RV-I.169 6—“tīrtho<sup>3</sup> nāryaḥ paumsyāni tasthuḥ.” ihre breitspurigen Antilopen Halt gemacht haben wie die (Streit) Kräfte eines Machthabers an einer Flusstränke !

3. RV. I.173.11—“tīrthe nācchā tātsānam—oko”  
Denn jedwede Anbetung,                    ×                    ×                    ×                    ×  
bringt, wie den Durstigen zur Tränke den Indra.

1. For detailed discussion vide C.S. Venkateswaran “The Vedic conception of Tīrtha”. Proceedings and Transactions of the All India Oriental Conference, Twenty first Session, 1961 Vol. II. part I. papers of the sections, edited by V. Raghavan, p. 14.

2. Hermann Grassmann, Wörterbuch, zum Rigveda

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3. Sāyaṇa explains ‘tīrthe’ as yuddhamārge or rājavithyām,



4. RV. IV. 29.3—*karan-na Indraḥ sutīrthābhayaṃ ca.* Zur Freigebigkeit sich aufraffend soll uns der starke Indra gute Furten und Sicherheit schaffen.

5. RV. VIII. 19.37 “*Suvāstvā adhi tugvani*”. Und an der Furt der Suvāstu war der Braune des Prayiyu.

6. RV. VIII. 47.11 “*sutīrtham-arvato yithānu no neṣathā sugam*—Fuhret uns auf den guten Weg wie Rosse zu guter Tränke !

7. RV. VIII. 72.7 “*duhanti saptaikāmupa dvā pañca srjataḥ tīrthe sindhoradhi svare.*”

Melken die sieben (Priester) die eine (Kuh) zwei (Händle) lassen die fünf (Finger) zu, am Ufer des Flusses unter Schall.

8. RV. IX. 97.53—“*uta na enā pavayā pavasvādhi śrute śravāyyasya tīrthe*”

Und läutere diese durch deine Läuterung uns zu an der berühmten Furt des Sravāyya (Ruhmbringenden ?)

9. RV. X. 31.3—“*tīrthe na dāsmamāpi yantyūmāḥ*” Zueinem Meister kommen die Helfer wie zu einer Tränke

10. RV. X. 40.13—“*kṛtaṃ tīrtham suprapāṇam Śubhaspati.*” Schaffet eine Furt mit guter Tränke, ihr Gatten der Schönheit.

11. RV. X. 114.7—“*āpnānam tīrtham ka iha pravocat.*” Wer kam hier den Āpnāna—Zugang nennen, den Weg, auf dem sie vom Somavortrinken ?

In the later phases of Vedic literature, the idea of sanctity comes to be associated with the original sense of the word ‘tīrtha’. In the Taittiriya Samhitā (VI. 1.1.1-2) we see that in order to perform the Agniṣṭoma sacrifice the sacrificer shaves his head and lives on a restricted diet, before entering into the hall of sacrifice he takes a dip in the tīrtha which in all probability means a holy place of water, may be a river, a lake or a pond.<sup>1</sup> In T.S.IV. 5. 11.1-2 and Vājasa-

1. *Tīrthe snati, tīrthe hi te tām praveśyān*  
CC-0. P. 111, 2. Vrat Shastri Collection, New Delhi. Digitized by S3 Foundation USA



neyi Samhitā (Rudrādhyāya 16.61) the Rudras armed with weapons (śṛkāvanto, niṣaṅgiṇaḥ) are said to be prowling in the tirthas.<sup>1</sup> Further such reference to 'tirtha' is found in V.S. 16.42.30.16 and Ch. Up. 8.15.1.

Tirtha also means the way between the *utkara* (mound of earth) and *cātvāla* (trench). It is a path or passage leading to the altar or sacrificial ground called 'vihāra'. In the period of Brāhmaṇas and Śāntasūtras tirtha has been used in this sense. Examples of it may be cited from S.B. 12.2.1.1. and G.B. 1.5.2.<sup>2</sup>

In Ṛgveda waters are referred to as holy and they are deified. In RV. VII. 19 the refrain of all four *mantras* is 'may the divine waters protect me' (*ta āpo devīr—iha māmavantu*). In RV. VII. 49.1 waters are spoken of as purifying (*punānā yantyanivisaṁānāḥ*—'may the waters flow cleansing and never resting'). There are different hymns in the Ṛgveda (VII. 47, X. 9, X. 30) where the Vedic seers have conceived the waters as divinities. In these hymns we notice the seers praying to the waters not just for physical cleansing but for cleansing all the heart and soul.<sup>3</sup> The Taittirīya Samhitā II. 6.8.3 asserts that all the deities are centred in waters (*āpo vai sarvā devatāḥ*). In the Atharvaveda 1.33.1 waters are described as holy, purifying and are invoked to confer happiness.<sup>4</sup>

The Ṛgveda VIII. 6. 8 appears to hold that the valleys of mountains and the confluences of rivers are sacred. Mountains have been held by most ancient people to be the abode of gods. Mount Parnassus north of Delphi was one of the most sacred mountains in ancient Greece and Olympus

1. *Ye tirthāni pracaranti śṛkāvanto niṣaṅgiṇaḥ*—V.S. 16.61 T.S.IV. 5.11.1-2.
2. For further information see P.V. Kane H.D. Vol. II, part, II, p. 984, Vol. IV, p. 554, C.S. Venkateswaran "The Vedic conception of Tirtha" Footnote 4.
3. RV. X. 9.8, quoted also by Kane, H.D. IV p. 555
4. AV. I. 33.1, quoted also by Kane H.D. IV p. 555



was supposed to be the home of the gods. Likewise the entire Himalayan range is pure and holy, holy is the river Ganges wherever it flows; not only the river Ganges but all the rivers falling into the sea are holy and all the seas and oceans are holy as well (Vāyu II. Uttarārdha Ch. 15.117; Kūrma Purāṇa II. 36.46)<sup>1</sup>. The Padma Purāṇa (Bhūmikhaṇḍa 39.46-47) says; whether flowing through a village or a forest, a river is sacred and in the absence of a specific name for a tīrtha on a river, the tīrtha should go by name—"Viṣṇu tīrtha".<sup>2</sup> In Kumāra-Sambhava (1.1 Kālidāsa speaks of the Himalayas as glorified by the presence of gods (devatātman). In Brahmāṇḍa I.16,18-23 the holy mountains are twenty six in number and in the Bhāgavata V. 19.16 the number is twenty seven. The grandeur and sublimity of snow-capped mountains, great life-sustaining rivers and wide and extensive forests easily impress the minds of all people and induce them to think that there is something divine about them. These rivers, forests and mountains appear to the sages and seers as personification of the Supreme Spirit. In Kurukṣetra the Vāmana Purāṇa (Saramāhātmya Ch. 13.3-5) and Nāradiya Purāṇa (II. 65.4-7) speak of the seven holy forests whose sight dispels all types of sin. They are: Kāmyaka, Aditivana, Vyāsavana, Phalakivana, Sūryavana, Madhuvana and Puṇyaśītavana (Sītāvana). Besides both Varāha (Ch. 151.31-48 and 159.6-7) and Nāradiya (II. 79.10-18) mention twelve forests near Mathurā viz, Madhu, Tāla, Kunda (Kumuda), Kāmyaka, Bahula, Bhadrā, Khadira, Mahāvana, Lohajaṅgha, Bilva, Bhāṇḍīra and Vṛndāvana.

A particular limb or limbs are comparatively more auspicious and favourable in contrast to other limbs of the body. In our popular uses the right arm is regarded as auspicious. Likewise some localities on the earth are

1. Vāyu II. Ch. 15.117; Kūrma II. 36.46, quoted also by Kane, H.D. IV p. 560
2. Padma (A.S.S., Bhūmikhaṇḍa Ch. 39.46-47, refers to by Kane, H.D. IV p. 560.



held to be holy and sacred whereas others are despised and decried. Generally there are three different reasons for which a tirtha is regarded as holy or sacred. It may be that the locality is endowed with some natural scenic beauty or it may be due to the pure and placid waters of the spring or rivulet nearby, or the place sanctified by the presence of sages and seers might have attained a sacred character.<sup>1</sup> Thus a tirtha has come to mean a spot or a locality or an expanse of water by resorting to which a person acquires religious merit. The Skanda Purāṇa I. 2.13.10 says that the main purpose of visiting a tirtha is to be associated with holy men whereas the pilgrimage is of secondary importance.<sup>2</sup>

The Purāṇas have gone a step further in elaborating the concept of tirtha. Besides the tirthas existing on this earth (*bhauma*), the texts refer to the tirthas on a spiritual plane. The Purāṇakāras were conscious of the sinners taking a dip in the Ganges and feeling glorified. Therefore there developed the idea of inner purity. And with this inner purity in mind the texts developed the concept of 'mānasa' tirthas (mental tirthas) in contrast to the "bhauma" tirthas (tirthas on the earth). A man is endowed with qualities both divine and demonical. In Bhagavad Gītā Lord Kṛṣṇa has given a full exposition of the brutal qualities that defile a man. Naturally with a view to leading the people to a righteous path, the ancient texts have emphasized the importance of the golden qualities which differentiate a man from a brute. Side by side glorifying the lovely spots of the earth, they have referred to the lovely qualities of the head and the heart. And these lovely qualities are time and again spoken of as "mānasa" tirthas. The Padma Purāṇa (A.S.S.) Uttarakhaṇḍa 237, 16-17 rightly says :

- 1 Padma (A.S.S.) Uttarakhaṇḍa Ch. 237.25-27 ;  
Skanda IV. Kāśikhaṇḍa Ch. 6 43-44 ;  
Nāradiya II. 62.45-47, quoted also by Kane, H.D. IV  
p. 555
2. Skanda I. 2.13.10, quoted also by Kane, H.D. IV p. 555



*Na jalāplutadehasya snānam itya bhidhīyate |  
Sa snātaḥ yo damasnātaḥ śucisnigdhamanā mataḥ ||*

—cleansing of the dirt with waters cannot be called a bath, this is a true bath where there is cleansing of the despicable qualities like greed, avarice etc., and a person rests contented and pacified (*damasnātaḥ*). Aquatic animals are born and die in the waters. But does it lead them to heaven? Too much attachment to sense-objects is the dirt of the mind. There arises purity only when one is detached from the worldly objects. And this purity of mind is the proper bath of a man. In delineating these "*mānasa*" *tīrthas* the Purāṇas allude to a number of qualities<sup>1</sup> which make the life of a mortal divine. In order to make the life of a man whole and full-fledged, in comparison with "*bhauma*" *tīrthas* the "*mānasa*" *tīrthas* have greater utility. Truthfulness, forbearance, restraint of the senses, compassion for all beings, straightforwardness, charity, self control, contentment, celibacy, sweet speech, knowledge patience, and austerity— all these have been proclaimed to be the *mānasa* *tīrthas* and of all the *mānasa* *tīrthas* purity of mind is the foremost (*Tīrthānām uttamamtīrtham viśuddhiḥ manasaḥ pumaḥ*—Padma, Uttarakhanda Ch. 237.16 ; *Tīrthānām api tat tīrtham viśuddhiḥ manasaḥ parā*—Skanda IV. 6.32)

In Smṛti-texts of Manu and Yājñavalkya *tīrthas* do not occupy a prominent position. But in the Mahābhārata and the Purāṇas they are highly lauded and are placed even above the sacrifice. In Vanaparvan<sup>2</sup> the author makes a comparison between pilgrimage and sacrifice in honour of the gods. Sacrifice requires numerous ingredients, the co-operation of priests and the presence of the wife. So they can be performed only by house-holders or men of affluence. For the paupers and destitutes it is a dream to

1. Padma (A.S.S.), Uttarakhanda Ch. 237. 12-24, Skanda IV. Kāśikhanda, Ch. 6.30-42, see also Matsya 22.80, quoted also by Kane H.D. IV. p 564.
2. MBH. 3. Vanaparvan, Ch. 80, 35-38, quoted also by Kane, H.D. IV p. 561



think of a sacrifice. The religious merit that one attains by visiting holy places cannot be secured by performing sacrifices like Agniṣṭoma etc., which entails payment of bounteous gifts. Therefore visiting holy places is definitely superior to sacrifice. The Padma Purāṇa IV. 80.9 testifies to it that the present age—Kali Yuga is not congenial for sacrifices, *vratas, tapas or dāna*. On the other hand it is far more easy and simple to have a dip in the river Ganges or to utter the name of Hari.<sup>1</sup> The Viṣṇudharmottara (III. 273. 7 and 9) succinctly puts this point: "By resorting to a tīrtha the sinner is cleansed of his sins and the righteous adds to his religious merit. For all classes of people irrespective of class, creed or colour, visit of tīrthas has a reward in effect."<sup>2</sup>

At a later stage tīrthas attain such glory and importance that numerous stories and anecdotes come to be associated with them. The Purāṇakāras go to the extent of saying that by merely residing in Kāśī not only does a man become free from the great sin of Brahmin murder but from the unending cycle of births and deaths.<sup>3</sup> Of all the tīrthas the sacred character of Kāśī has been emphasized to the utmost. And Agni (112.3) and Kūrma (I.29.35)<sup>4</sup> proclaim: after visiting Kāśī one should get oneself amputated so that one may be forced to live there without the least inclination for other tīrthas. The redactors of different Purāṇas have gone a long way in attributing supernatural character to certain tīrthas with the sole purpose of glorifying them. Varāha Purāṇa (Ch. 138.12-18) relates: "In course of a dispute among the urchins over the possession of a wagtail (Khañjariṭa) the poor bird accidentally falls in the 'Āditya' tīrtha, a particular

1. Padma (A.S.S.), 4. Pātālakhaṇḍa Ch. 80.9, referred to by Kane, H.D. IV p. 563

2. Viṣṇudh. P. III. 273.7. 9, quoted also by Kane, H.D. IV p. 563

3. Āditya 181 16-17, Skanda IV. Kāśīkhaṇḍa 25.67.

4. Agni V2.35, Kūrma I.29.35 See also Mātṛya Ch. 180.23, quoted also by Kane, H.D. IV p. 567.



spot in the river Ganges. And in consequence released from the life of a bird it takes a human birth in a wealthy Vaiśya family. Likewise a fish and a female kite attacked by a 'lubdhaka' and a 'mṛgavyādha' accidentally fall to the ground of Kokāmukha tīrtha and are consequently blessed with human birth. The fish is born as the son of some Śaka king whereas the female kite takes birth as a princess in the kingdom of Candrapura (Varāha Purāṇa Ch. 121.19-26). Many other stories and anecdotes of the type can be cited from Purāṇas like Padma, Brahma and Skanda.

Visit of the tīrthas not only rewards a man with religious merit, but physical defects are also removed. A Brahmin charged with unpardonable sin of Brahmin murder has blood dripping from his arms, the moment he takes a dip in the Vaikunṭha tīrtha, there is immediate cessation of the flow of blood and he is freed from the heinous sin (Varāha Ch. 161.1-11).

Thus since very old days numerous tīrthas and shrines have attained their eminence. According to Brahma Purāṇa (Ch. 25.7 8a) the number of tīrthas and shrines is too large to be enumerated in detail even in hundred of years.<sup>1</sup> With the idea of visit of tīrthas becoming more and more popular, gradually their number got multiplied and new tīrthas came to be added to the list. Local priests who used to be greatly benefited by the pilgrims kept themselves busy in propagating the glory of the tīrthas with a view to attracting more and more pilgrims. And in consequence there came to be written various mātmya—texts like Gayāmātmya (Garuḍa I. Ch. 82-86), Vārāṇasī-mātmya (Matsya Chs. 179-184), Narmadā-mātmya (Matsya Chs. 185-193), Aruṇācala-mātmya (Skanda I.3), Venkaṭācala-mātmya (Skanda 2. Vaiṣṇavakhanda I Chs. 1-40), Puruṣottama-kṣetra-mātmya (Skanda 2. Vaiṣṇavakhanda II. Chs. 1-60), Badrikāśrama-mātmya (Skanda 2. Vaiṣṇavakhanda III 1-8), Dharmāranya-mātmya (Skanda 3. Brahmakhanda II), Avanti-kṣetra-mātmya



(Skanda 5. Avantīkhaṇḍa I), Revā-māhātmya (Skanda 5. Avantīkhaṇḍa III) and so on.

(b). *A COMPARATIVE STUDY OF TĪRTHAS IN NARASIMHA PURĀṆA AND OTHER PURĀṆA-TEXTS*

Following the tradition of Mahāpurāṇas Narasimha Purāṇa has given brief reference to eighty one tīrthas. Of them older texts give detailed account of sixty tīrthas. The old texts speak about the location, the event or events leading to the origin of the tīrtha, the unique sanctity of the place because of the sages and seers resorting to it or the type of religious merit that one attains.

Though the Narasimha Purāṇa gives a brief resume of all the eighty one tīrthas, it refers to some twenty one tīrthas which we notice for the first time in our text. They are :— Mālyodapāna (65.8), Pāṇḍusahya, Vasurūḍha, Vallīvaṭa (Ch. 65.9), Kubjāgāra, Gandhadvāra, Sakala, Sāyaka (65.11), Dhṛṣṭadyumna, Tṛṇabinduvana (65.13), Kaserāṭa (65.14), Halāṅgara, Devaśālā, Daśapura (65.15), Liṅgakūṭa (65.18), Āḍhya (65.20) and Keralaka (65.22), Kuṇḍikā (66.25), Piṇḍasthāna (66.29-30), Dhanuḥpāta and Śarabindu (66.33-34). Besides in the chapter 66 the Narasimha enumerates the names of some famous rivers like Ganges, Yamunā, Gomatī, Sarayū, Sarasvatī, Candrabhāgā, Carmaṇavati, Narmadā, Tāpī, Godavari, Tuṅgabhadra etc., as holy and sacred ones and in Ch. 67.1-3 in the line of Mahāpurāṇas it gives an account of human qualities like truthfulness, compassion, self-restraint etc., as constituting the mental tīrthas.

(1) *KOKĀMUKHA*

As a tīrtha Kokāmukha has been highly extolled in Varāha Purāṇa Ch. 140. It is five yojanas in extent. Lord Viṣṇu declares : “*Kokāmukhasamam kṣetram na bhūtam na bhaviṣyati*”—a sacred place like Kokāmukha did not exist before nor will appear again in future (140.12). In this Kokāmukha tīrtha facing the south Lord Viṣṇu remains in the form of a male boar (Var. P. Ch. 140.92 t-93<sup>b</sup>). Brahma Purāṇa Ch. 219 refers to the anecdote as to why the particular place



is so called. Due to the curse of Soma, his daughter Urjā or Svadhā turns into a river called Kokā and the Pitṛs fall into it. At the prayer of Pitṛs Lord Viṣṇu assumes the form of a boar and recovers all of them submerged under the waters. Kūrma Purāṇa states that after one's death at this place one is absolved of all one's sins and is merged in Viṣṇu.<sup>1</sup> The Narasimha text refers to the adoration of Boar incarnation of Lord Viṣṇu in Kokāmukha tirtha (Ch. 65.7)

## (2) MANDARA

According to Viṣṇu Purāṇa II. 2.16 it is situated to the east of Meru (*pūrveṇa Mandaro nāma*). Liṅga speaks of Mandara as endowed with charming caves (*Mandaram carukandaram* 93.7). Tormented and tortured by the demon Andhaka the gods are said to have resorted to the mount Mandara.<sup>2</sup> Matsya (13.28) states that the goddess on the top of mount Mandara is known as Kāmacāriṇī (Mandara Kāmacāriṇī). Naradiya Purāṇa (II. 8.7-13) describes it as the churning stick which was once used by Lord Hari in churning the ocean. Besides it is the treasure of jewels and playground of gods. The Narasimha Purāṇa refers to the adoration of Lord Madhusūdana (the slayer of Madhu) on the summit Mandara.

## (3) KAPILADVĪPA

Mbh. III. 81.38 refers to Kapilātirtha. According to Mārkaṇḍeya Purāṇa Ch. 53.25-26 Kapiladvīpa is the seventh division of Kuśadvīpa and it was ruled over by Kapila, the seventh son of Jyotiṣmat. The Narasimha Purāṇa (65.7) only refers to the worship of Ananta in Kapiladvīpa.

## (4) PRABHĀSA

In Saurāṣṭra Kane locates Prabhāsa near the sea where there was a famous temple of Somanātha.<sup>3</sup> Mbh. III. Vanaparvan 86.17 holds that there is Prabhāsa tirtha near the sea

1. K.P. II. 34.36<sup>b</sup>

2. L.P. 93.6

3. Kane, H.D. Vol. 4, p. 791.



(*Prabhasam codadhau tirtham*). According to Nāradiya II. Ch. 70.2-5 Prabhāsa) maṇḍala covers an area of twelve yojanas and it is a tirtha where there is situated the Somanātha temple. Kūrma Purāṇa (II. 34.16-17) takes it as an excellent place of pilgrimage which is said to be the dwelling of Siddhas and Lord Bhava. By taking a dip, practising penance, offering 'Śrāddha' and adoring the Brahmins in this holy tirtha, one attains the eternal and imperishable abode of Brahmā. In Varāha Purāṇa (Ch 147.38) Lord Viṣṇu proclaims, if one dies there in Prabhāsakṣetra, free from sins and all attachment he goes to His realm.<sup>1</sup> The Narasiṃha Purāṇa refers to the worship of Ravinandana in Prabhāsa tirtha (*Prabhāse Ravinandanam* - 65.7).

#### (5) MĀLYODAPĀNA

There is reference to Udapāna in Mbh. III. 82.108 and Padma I. 38.27.<sup>2</sup> The Narasiṃha text speaks of the worship of Vaikuṇṭha in Malyodapāna tirtha *Malyodopāna Vaikuṇṭham* - 65.8)

#### (6) MAHENDRA

According to most of the Purāṇas it is one of the seven principal mountains of India.<sup>3</sup> Among so many rivers and mountains Bhāgavata V. 19.16 refers to the existence of Mahendra in India. Rāmāyaṇa IV. 66.37-38 states that while jumping off towards Laṅkā Hauumat used it as a springing board. Kane says that in the Ganjam district there is a peak called Mahendragiri about 5000 feet high. It also finds mention in Allahabad stone pillar inscription of Samudragupta.<sup>4</sup> Vāmana 63.10-11 mentions that generally in the Mahendra mountain, Somapithin (a form of Lord that drinks Soma) is adored, but in its southern and northern parts Ardhanārīśvara

1. Var. P. Ch. 147.33

2. Mbh. III. 82.108

3. Viṣṇu II. 3.3, K.P.I. 45.22, Vām. 13.14, Var. P. 85. L.

6-8.

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4. C.I.I. Vol. III (Gupta Inscriptions), p. 7.



and Gopālā forms of the Lord are worshipped respectively. The Narasimha text speaks of 'Nṛpātmaja' as worshipped on the top of Mahendra mountain.

### (7) R̥ṢABHA TĪRTHA

As an important place of pilgrimage it has been referred to in Agni 109-21 (*atharṣabham param*) and Padma I.37.3 (*tīrtham caiva'rṣabham param*) Mbh. III. Vanaparvan 83.10 and Padma I.39.10 hold that the pilgrim who fasts for three days at R̥ṣabhatīrtha, secures the fruits of instituting a Vājapeya or Vājimedha sacrifice.<sup>1</sup> The Narasimha text refers to the worship of Mahāviṣṇu at this place (*R̥ṣabhe tu Mahaviṣṇum—65.8*).

### (8) DVĀRAKĀ

It is the same as Dvārāvati or Kuśasthali. The name of this holy city does not find mention in the Vedic literature, but references to it in the Mahābhārata and the Purāṇas are available in plenty. According to Mbh. II. Sabhāparvan 13.49-55 on account of constant raid and attack of Jarāsandha Lord Kṛṣṇa leaves Mathurā and induces the Yādavas to settle up in Dvārakā. Brahma Purāṇa (14.54-56) says that through fear of Kālavyana the Vṛṣṇis and Andhakas desert Mathurā, take counsel with Kṛṣṇa and build up Dvārakā. Both Viṣṇu (V. 23.13-15) and Brahma (Ch. 196.13-15) mention that Kṛṣṇa begs of the ocean a strip of twelve yojanas, builds Dvārakā with strong walls, mansions, large parks and establishes the people of Mathurā there. Nāradiya (I. 27.35) speaks of Dvārāvati as one of the seven famous cities granting liberation to human beings.<sup>2</sup> Mbh. III. Vanaparvan 86.21 says, holy is the city Dvārāvati where resides Lord Madhusūdana, the slayer of Madhu.<sup>3</sup> And following the tradition of Mahāpurāṇas the Narasimha refers to the worship of Bhūpati Śrī-kṛṣṇa in *Dvārakāyam tu Bhūpatim—65.8*.

1. Mbh. III Vana. 83.10, Padma (A.S.S.) I. 39.10

2. Nār. P. I. 27.35, quoted also by Kane, IV p. 678

3. Mbh. III. 86. 21



(9) CITRAKŪṬA

It is a hill 65 miles south-west of Prayāga in Banda district of Bundelkhand and a railway station on Jhansi-Manikpur branch. It is this famous hill where Śrī Rāma, Lakṣmaṇa and Sītā are said to have taken up their abode after crossing the hermitage of Bharadvāja (Rāmāyaṇa II. 50 13-14, Agni Purāṇa Ch. 6.24-25, Nāradiya I.79-18-19). In his commentary on Meghadūta Mallinātha identifies Rāmāgiri with Citrakūṭa. Varāha 2.2 holds that in Citrakūṭa mountain Śrī Rāma is always regarded as Lord Viṣṇu (*Citrakūṭe girau Viṣṇuḥ sadā Rameti kīrtyate*). In keeping with this Purāṇic tradition the Narasimha text speaks of 'Narādhipa Rāma' as worshipped in this mountain (*Citrakūṭe narādhipam*—65.9).

(10) NAIMIṢA

There is Naimiṣa round Nimsār on the river Gomati 45 miles from Lucknow. In the Mahābhārata and the Purāṇas it is very often mentioned. Mahābhārata III Vanaparvan 82.59-64) holds that all tīrthas on the earth are centred in Naimiṣa (*Prthivyam yāni tīrthāṇi Naimiṣae tāni bhārata*). Both Vāyu (I, 2.7<sup>b</sup>-8<sup>a</sup> and Brahmāṇḍa (I. 2.8<sup>b</sup>-9<sup>a</sup>) locate Naimiṣa on the bank of the river Gomati.<sup>1</sup> According to Agni (109.24) Naimiṣa is the most holy on the earth and according to Kūrma (II. 41.1,9) it is very dear to Mahādeva. Matsya (Ch. 22.14-15) states, Naimiṣāranya is so called because of the falling of the discus of Viṣṇu.<sup>2</sup> In Vāmana Ch. 63.9 Lord Himself declares that in Naimiṣa His form is Pītavāsas (Naimiṣe Pītavāsasam). In keeping with this Purāṇic tradition the Narasimha too refers to the worship of Pītavāsas (yellow-robed Lord Viṣṇu) in Naimiṣa.

(11) GOKULA

Gokula and Vraja are the same. In his early childhood Kṛṣṇa was brought up here by Nanda-gopa, who, afraid of Kāṁsa shifted his residence from Gokula to Vṛndāvana. Both

1. Vāyu I. 2.7<sup>b</sup>-8<sup>a</sup>. Bd. B. I. 2.8<sup>b</sup>-9<sup>a</sup>  
2. M.P. 22.14-15.



Padma (A.S.S.) IV. 69-18 and Bhāgavata II. 7.31 refer to Gokula. In the Narasimha Purāṇa the line "*gavām niṣkramaṇe Harim*" (65.10) means nothing other than Vraja or Gokula where the worship of Hari has been alluded to.

### (12) ŚĀLAGRĀMA

It is a sacred place near the source of Gaṇḍakī river. Both Mbh. III. 82.106 and Padma (A.S.S.) I. 38.39-41 speak of it as a place where Lord Viṣṇu permanently takes up His abode.

*sadā sannihito yatra harir vasati bharata/*

*Śālagrāma iti khyāto Viṣṇor adbhūta karmaṇaḥ||*

After having apportioned the kingdom among his sons king Agnidhra resorted to Śālagrāma for penance (Viṣṇu II. 1.24). It is said that even though a king, Bharata with his mind centred on Lord Viṣṇu continued to reside at Śālagrāma (Viṣṇu II. 13.4). Umā is regarded as Mahādevī in Śālagrāma (Matsya 13.33). Varāha Ch. 144 narrates an interesting story as to how the sage Sāṅkalāyana with the sole purpose of getting a son practised severe austerities under a 'Sal' tree; he could have the vision of Lord Viṣṇu there and the spot named Śālagrāma came into existence. Nāradiya I. 48.9 states that Śālagrāma is a great kṣetra resorted to by people desirous of liberation (*Śālagramam mahakṣetram mumukṣujanasevitam*). The Narasimha text speaks of the worship of Tapovāsa at this place *Śālagrāme Tapovāsam* - 65.10).

### (13) GANDHAMĀDANA

According to Viṣṇu II. 2.16 Gandhamādana is situated to the south of Meru. Again Viṣṇu V. 24.5 locates Nara-nārāyaṇāśrama on this mountain. Matsya 13.27 states, goddess Kāmākṣī is worshipped here (*Kamakṣī Gandhamādane*). Resorted to by the Siddhas this particular mountain is also the dwelling place of Kimpuruṣas and Cāraṇas (*tataḥ kimpuruṣāvāsam Siddhacāraṇa-sevitam - Gandhamādanam* - Mbh. III. 155.35) Skanda Purāṇa 2. Vaisṇavakhanda. 3. Badrikāśrama māhātmya Ch. 4 } holds, Badrināth is situated on the Gandhamā-



daṇa mountain. The celestial bird Garuḍa practised penance on its peak in order to become the vehicle of Lord Viṣṇu.<sup>1</sup>

It is mentioned as one of the important mountains of north India (Skanda 2. Vaiṣṇavakhaṇḍa, I. Veṅkaṭācala mähātmya Ch. 1. 40-42). It is on this mountain (Skanda I. Māheśvarakhaṇḍa I. Kenārakhaṇḍa 17. 93-94) that the demon Vṛtra practised austere penance in order to receive the grace of Lord Śiva. The forest known as Citrarathavana which is named after the king Citraratha stands before this mountain.<sup>2</sup> Without giving any information about Gandhamādana the Narasiṃha Purāṇa speaks of the adoration of 'Acintya' on this mountain (*Acintyaṃ Gandhamādaṇe*—65.10)

#### (14) VṚNDĀVANA

Of the twelve forests of Mathurā it is the last one. It is mentioned in the Matsya (13.38), Padma A.S.S. (IV. 69.8-9), Bhāgavata (X. 11.28, X. 21.10) and Varāha (Ch. 151.48-49). The Padma (IV. 69.8-9) speaks of Vṛndāvana as a part of Vaikuṇṭha on the earth. Matsya (Ch. 13.38) says, Rādhā is the goddess adored in the Vṛndāvana forest (*Rādhā Vṛndāvana vane*). In Varāha Purāṇa Ch. 151.48-49 it is mentioned that Vṛndāvana is very dear to the Lord, it is destructive of all sins, those who behold Govinda in Vṛndāvana, never go to the abode of Yama.<sup>3</sup> Without giving any information as regards Vṛndāvana, the Narasiṃha text only speaks of Gopāla as worshipped in this holy forest.

#### (15) MATHURĀ

This is a renowned place of pilgrimage situated on the bank of the holy river Yamunā. It is otherwise known as Madhupurī (*imām Madhupurīm ramyām*—Rāmāyaṇa VII. 62.5). The Mahābhāṣya of Patañjali refers to it several

1. Sk. P. 2. Vaiṣṇavakhaṇḍa 3, Badarik-śrama mähātmya Ch. 4.3,
2. Sk. P.I. Māheśvarakhaṇḍa, I. Kedārakhaṇḍa, 17.93-94
3. 17. Var. P. Ch. 151.48-49)



times.<sup>1</sup> The Rāmāyaṇa, Uttarakāṇḍa (Chs. 61-62) states that Śatrughna, the brother of Rāma killed the demon Lavaṇa and established the city of Mathurā. It also informs that Śatrughna took twelve years to make Mathurā a fine and prosperous city (VII. 62.9). In Varāha Purāṇa (Ch. 150.2) Lord Viṣṇu proclaims, Mathurā is his birth place and it is his famous kṣetra.<sup>2</sup> According to Viṣṇu Purāṇa VI. 8.33-34 fasting in the city of Mathurā if a person takes a dip in the waters of the Yamunā on the 12th day of the bright fortnight of the month of Jyeṣṭha and worships the eternal and imperishable Lord, he receives the fruit of instituting an Aśvamedha sacrifice.<sup>3</sup> The Narasimha only refers to the worship of 'Svayambhu' in Mathurā (*Mathurāyām Svayambhuvam—* 65.12).

#### (16) KEDĀRA

It is one of the eight Śiva-tīrthas in Varāṇasi according to Matsya (Ch. 180.29) and Agni (Ch. 112.5). Mbh. III. Vana. Ch. 85.19, Liṅga (I. 92.7, 134) and Varāha (Chs. 96.17, 121.13) refer to it. Kūrma II. 36.5 takes it to be the abode of high-souled Śambhu (...*sthānam Śambhoḥ mahātmanah Kedāram iṣṭaṁ vikhyātam* ..) Vāmana Ch. 34.1-10 relates the incident as to how Kedāra, a holy place of great sanctity was created (*jātas tīrthavarah puṇyaḥ Kedāra iṣṭaṁ viśrutaḥ*). Vām. P. Saromāhātmya Ch. 15.26-27 regards Kedāra as a great tīrtha which destroys all sins. Besides a dip in this tīrtha enables a man to acquire the merit of making all the gifts<sup>4</sup>. Similarly Kūrma states, by offering libations of water to the manes after taking dip here, one attains all one's desires (K.P. II. 39. 7). According to Mādhavācārya's Śaṅkaradigvijaya it is at this holy place that Ācārya Śaṅkara is said to have

1. Vyākaraṇa Mahābhāṣyam Cr. Edn.—edited by F. Kielhorn, Vol. I, pp. 18, 19, 144, 192, 244, Vol. II, p. 205, Vol. III, p. 299.
2. Var. P. Ch, 150.2
3. Viṣṇu VI, Ch. 8.33-34
4. Vām. P. Saromāhātmya Ch. 15.26-27



breathed his last.<sup>1</sup> Both Vāmana (Ch. 63.3) and Narasimha (Ch. 65.12) refer to the worship of Lord Mādhava at Kedāra tirtha (*Kedare Mādhavam*).

### (17) VĀRĀNASĪ

In several Purāṇas Vārāṇasī or Kāśī has been lauded and described at great length. Matsya Chs. 179-184, Kūrma I. Chs. 29-31, Liṅga I.92, Agni Ch. 112, Padma (A.S.S.) Ādikhaṇḍa Chs. 33-37 and Nāradya II. Chs. 48-51 describe its glory and greatness. The Kāśī khāṇḍa of Skanda Purāṇa is the most extensive of all which devotes about ninety five chapters to the glorification of this holy place. Vārāṇasī bears different names and in the Purāṇa texts these different names have been justified. Kāśī is derived from the root 'kāś' to shine. Skanda Purāṇa IV. 26.67 says, the city of Kāśī is famous by that name because it sheds light i.e., Lord Śiva shines forth there.<sup>2</sup> In several Purāṇas the name Vārāṇasī is derived from the names of two rivers—Varaṇā and Asi which form the northern and southern boundaries of the modern city.<sup>3</sup> It is also called Avimukta as it is never deserted by Lord Śiva.<sup>4</sup> Both Vāmana (63.15) and Narasimha (65.12) refer to the worship of Keśava in Vārāṇasī (*Vārāṇasyam tu Keśavam*).

### (18) PUṢKARA

It is a place of pilgrimage six miles from Ajmer. According to Mahābhārata (III. 80.46) it is the permanent

1. Baladeva Upādhyāya, Śrīśaṅkaradvijaya (Mādhavacārya-viracita) Ch. 16.
2. Sk. P. IV. Kāśīkhāṇḍa Ch. 26.67, quoted also by Kane. H.D. IV. P. 625
3. Agni 112.6, Sk. P. IV. Kāśīkhāṇḍa Ch. 30.69-70  
See also Vām. P. 3.27-28; Padma (A.S.S.) V.14.9; quoted also by Kane H.D. IV. P 625.
4. M.P. Ch. 179.54 quoted also by Kane, H.D. IV,



abode of Lord Brahmā. Just as Lord Viṣṇu (the slayer of Madhu) is regarded as the foremost of all divinities, so Puṣkara is the holiest of all tīrthas (Mbh. III. 80.55).<sup>1</sup> Padma Purāṇa (A.S.S.) V. 15.63.82 explains how this place is called Puṣkara from the lotus (puṣkara) that Brahmā cast here. Vāmana 23.20 states that of the five Vedīs of Brahmā Puṣkara is the western Vēdi provided with three kuṇḍas (*praticī Puṣkara Vedistribhiḥ kuṇḍair alaṅkṛta*—23.20). Both Padma (V. 28.53) and Nāradiya (II.71.72) speak of these kuṇḍas as Jyeṣṭha, Madhyama and Kaniṣṭha.<sup>2</sup> Besides Nāradiya describes it as a place where Brahmā is said to have performed a number of sacrifices. According to Skanda P. Nāgarakhaṇḍa Ch. I. 4.5 Puṣkaratraya is situated in Hātakeśvarakṣetra. It was established by Brahmā. It is one 'yojana' in extent. It is placed to the north of Candrabhāgā and co-extensive with the river Sarasvatī. It is also to the south of Karatoyā. Without giving any detailed information about the origin of Puṣkarakṣetra, the Narasimha text only speaks of Lord Puṣkarākṣa as worshipped in this holy place (Ch. 65.13).

#### (19) SINDHUSĀGARA

It is the confluence of the Indus and the sea. Both Mahābhārata (III. 80.85-86) and Padma (I. 24.16-17) hold that one who takes a dip at Sindhusāgarasamgama and offers libations of water to the gods, manes and sages, goes to the world of Varuṇa.<sup>3</sup> Matsya (Ch. 109.1-3) and Nāradiya (II 63.48) enumerate Sindhusāgara as one of the tīrthas under Prayāga. Varāha (98.49) also refers to it. The Narasimha text only speaks of the worship of Aśoka at Sindhusāgara (65.13).

#### (20) TAIJASA

According to Padma I 27.52-5 it is situated to the west of Kurukṣetra. It is here that Skanda is said to have been

1. Mbh. III Vanaparvan 80.85

2. Padma (A.S.S.) V. 28.53. Nār. P. II. 71.12

3. Mbh. III Vanaparvan 80.85-86, Padma (A.S.S.) I. Adikāṇḍa Ch. 24.16



crowned as the commander of gods by Lord Brahmā, sages and ascetics.<sup>1</sup> The Narasiṃha text refers to the worship of Lord Amṛta in Taijasa forest (*Amṛtam Taijase vane*—65.14).

(21) *VIŚĀKHAYUPA*

Mahābhārata III Vanaparvan 88.12 says, in days of yore Indra, Varuṇa and many other divinities practised penance here; and that is how it has become a holy place.<sup>2</sup> According to Vanaparvan 174.16-17 it is a forest where Pāṇḍavas are said to have dwelt for full one year. In Vāmana—63.6 Lord Himself declares, that in Viśākhayūpa He is worshipped as Ajita. The Narasiṃha speaks of Viśveśa as worshipped in Viśvāsayūpa (Ch. 65.14).

(22) *MAHĀVANA*

The Varāha and the Nāradiya mention it as the eighth forest under Mathurā. Kane identifies it with Vraja. Kane says that the modern Mahāvana town is near the left bank of the river Yamunā. Lord Kṛṣṇa spent his childhood here (Kane, H.D. Vol. IV. p. 77. In Varāha 151.43 and Nāradiya II.79.14 it is said that Mahāvana is very dear to Lord Viṣṇu. A person paying a visit to that place is honoured and adored in the world of Indra.<sup>3</sup> The Narasiṃha text refers to the existence of Lord Nṛsiṃha at Mahāvana (65.14).

(23) *KUBJAKA*

Garuḍa (181.10) speaks Śrīdhara Hari as worshipped in Kubjaka (*Kubjake Śrīdharo Hariḥ*). According to Nāradiya (II.60.25) it is under Puruṣottama. Vāmana, the 25.53 alludes to it. The Narasiṃha text refers to Vāmana, the dwarf incarnation of Lord Viṣṇu which is adored here (*Kubjake Vamanam viduḥ*—65.15)

(24) *VITASTĀ*

There is river Vitastā in Kāśmīra now known as Jhelum. According to Varāha 85 L.16-21, it emerges from the foot of

1. Padma (A S.S.) I.27.52-53
2. Mbh. III Vanaparvana 88.12
3. Var. P. 151.43, Nār. P. II.79.14



the Himalayas. Kūrma Purāṇa II.42.4 speaks of it as "*tīrthānam paramatīrtham*" and it is destroyer of all sins. Vāmana 61.7 says, on the bank of Vitastā Lord Viṣṇu is worshipped in the form of Kumārila. The Narasimha text alludes to the worship of Vidyādhara on its bank (*Vidyādharam Vitastāyām* 65 16)

#### (25) VĀRĀHA TĪRTHA

It is a famous Viṣṇu tīrtha. Padma (A.S.S.) VI.165. 9-10 relates as to how Lord Viṣṇu in the form of a Boar lifted up the Earth submerged under the waters and the holy place named Vārāha came into existence. Kūrma II 40 13 says, Lord Janārdana is present there and it endows a person with the power of going to Viṣṇuloka (*Viṣṇulokagatipradam*). According to Vāmana 63.4 Viṣṇu seated on Gaṇḍa is generally worshipped in Vārāha tīrtha (*Vārāhe Gaṇḍāsanam*). In Varāha Purāṇa 164.21-23 Lord Varāha declares, on the fourteenth and twelfth lunar days of the month, he assumes four forms each made of gold and abides in the Varāha tīrtha at Mathurā. Both Padma (A.S.S.) I 20.71 and Matsya 19 .76 hold that in Varāha tīrtha the great Lord Viṣṇu is adored and worshipped in the form of a boar. In keeping with this Purāṇic tradition the Narasimha refers to the worship of Viṣṇu as upholding the Earth at Vārāha tīrtha (*Vārāhe dharanīdharam* 65.16). Besides the Narasimha also refers to it as a sub-tīrtha under Sahyāmalaka (66.34).

#### (26) DEVADĀRUVANA

Kane says that Devadāruvana is the same as Dāruvana.<sup>1</sup> Kūrma II.37.99 refers to its location on the auspicious peak of Himavat (*Śrīṅge Himavataḥ śubhe Devadāruvanam*). Again the same text states the sacred Devadāru forest is inhabited by Siddhas and Gandharvas (II.36.49); resorted to by Mahādeva it is also worth visiting by the Brahmins (II. 36.56). According to Matsya 13.47 the goddess worshipped in Devadāruvana is called Puṣṭi. Among all other tīrthas Padma A.S.S. VI. 129.27 refers to Devadāruvana as a holy and sacred place. The redactor of Narasimha speaks of the



adoration of 'Guhya' in this holy forest (*Devadaruvane Guhyam* 65.16).

### (27) KĀVERĪ

Kāverī is one of the rivers of Deccan. According to Kūrma (I.55.35), Vāmana (13.30) and Varāha (85.L.34) along with the rivers Godāvarī, Bhīmarathi, Kṛṣṇa, Tuṅgabhrā and Suprayogā etc. Kāverī issues forth from the Sahya mountain. The holiness and sanctity of this river has been maintained in the Purāṇa texts. Kūrma affirms that Kāverī is a big sacred river full of pure and placid water: it is destroyer of all sins, with due observance of fast either for one night or three nights if a person offers libations of water to the manes after taking a dip in this river, he is absolved of all his sins (II.36.16, II.38.40).<sup>1</sup> The Narasimha refers to the worship of Lord Viṣṇu sleeping on the bed of serpent (Ananta) on the bank of the river Kāverī (*Kāveryām nāgaśāy'nam* 65.16').

### (28) PRAYĀGA

The greatness of Prayāga has been dealt with in the Mahābhārata (III. Vanaparvan 83.65-80, 85.13-14, XIII. Anuśāsana 26.35-36) and in Purāṇa texts like the Matsya (Chs.102-111), Kūrma (I.Chs.34-37, Padma (I.Chs. 40-49) and Skanda (IV. Kāśikhaṇḍa Ch.7.45-65). Prayāga is called 'tīrtharāja' in Matsya (108.15) and Skanda (IV. Kāśī Ch.7.45). Padma VI.23-27-35 refers to this holy place where the refrain at the end of each verse is "sa tīrtharājo jayati Prayāgaḥ". Both Matsya (Chs.103.5, 110.14) and Kūrma (I.34.20) proclaim that it is the sacred kṣetra of Prajāpati; a dip in this holy place enables people to attain heaven and death here prevents them from re-birth.<sup>2</sup>

The word 'Prayāga' has been derived in many ways. Mahābhārata (III Vanaparvan 85.14) suggests that it is deri-

1. K.P. II.36.16., II.33.40

2. M.P. 103.5, K.P. I.34.20



ved from the root 'yaj'. It says: Pitāmaha Brahmā formerly performed a sacrifice here; therefore it came to be known as Prayāga. Skanda Purāṇa takes two parts—'pra' and 'yāga' separately and explains that it is called Prayāga since it is superior to all sacrifices, (*Prakṛṣṭaṇ sarvayāgebhyaḥ Prayāga-miti gīyate* Sk.P.IV, Kāśi Ch.7.49). Mahābhārata (III.83,74) and Matsya (Ch.109.11) hold that because it prevails far more in contrast to all other tīrthas, it is called Prayāga.<sup>1</sup> Vāmana 63.14 speaks of yogaśāyin form of Lord Viṣṇu at Prayāga. The Narasimha refers to the worship of 'Yogi-mūrti' at this holy place (65.17).

### (29) PAYOṢṆĪ

According to the texts such as Matsya Ch.113.27-28), Brahma (Ch.27.33-34), Kūrma (I.45.33-34), Vāmana (13.28-29) and Varāha (85.L.30) along with the rivers Tāpī, Kumudvatī, Vaitaraṇī etc., Payoṣṇī issues out of the foot of Vindhya range; full of holy and pure waters it is sacred and auspicious. Vāmana 63.7 refers to the adoration of Akhaṇḍa form of Lord Viṣṇu on the bank of the river Payoṣṇī. And the Narasimha too speaks of the worship of Lord Sudarśana on its bank (*Payoṣṇyām Sudarśanam*-65.17).

### (30) KUMĀRA

Padma I. Ādikhaṇḍa 38.61 alludes to it. Brahmāṇḍa II 13.86 says, by taking a dip in Kumāra tīrtha one attains heaven.<sup>2</sup> Vāmana refers to the adoration of Kārtikeya image in Kumārādhāra (Chs.57.46, 63.16). The Narasimha speaks of Kaumāra as worshipped in Kumāratīrtha (*Kumāratīrthe Kaumāram*-65.17).

### (31) LOHITA

Lohita is identified with the river Brahmaputra. Mbh. XI'I Anuśāsana parvan 151.16 refers to Lohitya (*Lohityaśca mahānadah*). Kūrma (I.45.28) Vāmana (13.22) and Varāha

1 Mbh.III.83.74; M.P. 109.11

2. Bd.P. II,13.86



(85.L.20) uniformly maintain that along with the rivers Gomātī, Dhūtapāpā, Kauśikī and Dṛṣadvatī the river Lohitā issues out of the foot of Himalayas. The Narasimha refers to the adoration of Hayagrīva in the region around Lohita (*Lohite Hayaśīrṣaka* n-65,17).

### (32) UJJAYINĪ

This is modern Ujjaini in Madhya Pradesh. Ujeni finds mention in the Dhauli fir t separate Rock Edict of Aśoka (C.I.I. Vol.I.,p.93) It is famous for the shrine of Mahākāla, one of the twelve jyōtir-līngas and is situated on the bank of the river Sīprā. Kālīdāsa immortalises it in the *Meghadūta* and *Raghuvamśa* (VI.32-35). The Narasimha speaks of the worship of Lord Trivikrama at Ujjayinī (65.18).

### (33) BHADRĀ

According to Viṣṇu (II.2.34), Kūrma (I.44.29), Varāha 82.L.8) and Bhāgavata (V.17.5) the river Ganges issuing from the feet of Viṣṇu is divided into four streams and Bhadrā is one of them, the other three being Sitā, Alkānandā, Cakṣu or Sucakṣu. Vāmana (25.52) refers to it. Varāha (83. .19) refers to the river Bhadrā. The Narasimha text speaks of the worship of Harihara on the bank of river Bhadrā.

### (34) KURUKṢETRA

Kurukṣetra is 25 miles east of Ambala. Cunningham notes that Kurukṣetra was 30 miles to the south of Ambala and 40 miles the north of Panipat (Vide A.S.R. Vol.XIV, pp.86-106). According to Vāmana Purāṇa (Ch 2 .24-25, 27, 33) when king Kuru, the son of Saṃvarāṇa ploughed the land there with the help of a golden plough, it was known by the name of Kurukṣetra. Kuru is said to have asked of Lord Viṣṇu the boon that the territory he ploughed might be called Dharmakṣetra and those who may take a dip or die there, may attain high religious merit.<sup>1</sup> Viṣṇu Purāṇa IV.19 75-77 testifies to it.<sup>2</sup> Nāradiya Purāṇa (II.64. 5-7) speaks of

1. Vām.P.23.33

2. Viṣṇu IV.19.75-77



Kurukṣetra known as Brahmāvarta which lies in between the rivers Sarasvatī and Dr̥ṣadvatī. It is here at this spot that the great Bhārata war between Kurus and Pāṇḍavas was fought. In the introductory verse of the Bhagavad-Gītā it is spoken of as 'Dharmakṣetra'. Without giving any information about Kurukṣetra the Narasimha text only speaks of the particular divinity—Viśvarūpa as worshipped here (65.19).

### (35) MANIKUNḌA

In course of describing Stutasvāmin tīrtha Varāha (146.52-55) refers to another secret but famous place called Maṇikuṇḍa. Here gems (*maṇayo*) are found hoarded in many an abode. The lake is fathomless, it is difficult of access for the gods. The very wonder of the place is that when some gems are mobile, others are stationary (*maṇayaśca calacālāḥ*-53). By taking a dip here, endowed with royal characteristics a person becomes the recipient of gems. Besides devoted to the worship of Lord if somebody gives up his life here, free from the fetters of *samsāra* he goes to the abode of Lord. Without giving any information as regards Maṇikuṇḍa, the redactor of Narasimha speaks of only Halāyudha as worshipped here (65.19).

### (36) AYODHYĀ

The A.V. (X.2.31) and T.A. (I.27.3) refer to it. According to Mbh. (III 57.22-23, 68.2-3) it was the capital of king R̥tuparna. Rāmāyaṇa (I Bālakāṇḍa Ch.5.5-7) states, in the principality of Kośala there was the world-renowned city Ayodhyā founded by Manu, the ruler of mankind. That great and glorious city is twelve 'yojanas' long and three 'yojanas' wide. Skanda Purāṇa (II Vaiṣṇavakhaṇḍa 8, Ayodhyāmāhātmya) deals with Ayodhyā in ten chapters. It is meant for the glorification of the city of Ayodhyā. It is situated on the bank of the holy river Sarayū (Ayodhyāmāhātmya Ch.I.30-31). The three letters 'a', 'ya' and 'dha' of Ayodhyā symbolise Brahmā, Viṣṇu and Rudra respectively.<sup>1</sup> According to Skanda IV, Kāśikhaṇḍa 6.68, 23.7 and Nāradiya I.27,35

1. Sk. P. II, Vaiṣṇavakhaṇḍa 8, Ayodhyāmāhātmya 1.60



Ayodhyā is one of the seven ancient holy cities which provide salvation to the world<sup>1</sup>. The Narasiṃha refers to the worship of Lokanāth at Ayodhyā (65.19).

### (37) KUṆḌINA

In Vāmana 57.57 there is reference to Prahlāda's visit to Kuṇḍina tīrtha (*tatasca Kuṇḍinam gatvā sampūjya prāṇatṛpti-dam*). Vāmana 63.24 also mentions that in Kuṇḍina tīrtha there is worshipped Ghrāṇatarpaṇa form of the Lord (*Kuṇḍine Ghrāṇatarpaṇam*). The Narasiṃha text speaks of the adoration of Kuṇḍīśvara in Kuṇḍina tīrtha (*Kuṇḍine Kuṇḍineśvaram* - 65.19).

### (38) BHĀṆḌĪRĀ

According to Varāha (151.46-47) and Nāradiya (II.79.17) this is one of the twelve forests in Mathurā. Varāha 154. 5-4 provides lovely description about this forest. It is full of teak and palm trees, it abounds in Tamāla, Arjuna, Iṅguda, Piluka and Karīra trees laden with red flowers. In holiness Bhāṇḍīra is equal to Kurukṣetra (Varāha 166.13). If somebody visits this excellent forest and beholds Lord Vāsudeva there, he does not suffer from the pains of rebirth (Varāha 151.47).<sup>2</sup> The redactor of Narasiṃha only refers to the adoration of Vāsudeva at Bhāṇḍāra tīrtha (*Bhaṇḍare Vāsudevam u* 65.20).

### (39) CĀKRA TĪRTHA

Varāha Purāṇa (Ch. 137. 19-20) speaks of Cakra tīrtha as the place where the wheel (of Lord Viṣṇu) has been stationed.<sup>3</sup> According to Brahma (Ch. 109.2) Cakra tīrtha is so called because Lord Viṣṇu propitiated Lord Śiva here and got

1. Sk. P. IV. Kāsikhaṇḍa 6.68 and 23.7

Kane identifies Māyā or Māyāpurī with Haridvāra, Avantikā with Ujjayinī and Kāntī stands for Kañcī (vide H. D. Vol. IV, p. 678).

2. Var. P. 151.47

3. Var. P. Ch. 137.20



back his discus. Another version of Brahma (Ch. 134) relates a story that when the seven sages like Vasiṣṭha and others were engaged in performing a sacrifice, some ferocious demons put obstacles in their undertaking. In consequence the seers took refuge with Viṣṇu who killed the demons with his discus and saved them. From that time onwards the place is known as Cakra tīrtha (*tataḥ prabhṛti tat tīrtham cakratīrtham udāhṛtam* -15). Vām. P. refers to Cakra tīrtha several times (7.37), Saromāhātmya 21.5., 22.11, 31.89 and 55.3). The Narasimha speaks of the adoration of a particular divinity Sudarśana at Cakra tīrtha (65.20).

#### (40) ŚUKARA

The Padma (VI 121.6-14) refers to a tīrtha called Śūkara. The Nār. P. (II. 40. 31) places Saukara tīrtha under Gaṅgā and mentions that Acyuta (Viṣṇu) formerly appeared there in the form of Varāha.<sup>1</sup> Nar. P. II. 60.22 refers to a Śūkara tīrtha under Puruṣottama. It appears that this Śūkara tīrtha is the same as Saukara tīrtha.<sup>2</sup> Reference to Śūkara tīrtha is found in Varāha 174.69-70. Saukaraka also finds mention in Varāha 150.22. Vāmana 63.19 says, Lord Viṣṇu in the form of upholding the earth is worshipped on the Śūkara mountain (*kṣmadharam Śūkaracale*). The Narasimha alludes to the worship of Lord Śūkara at Śūkara tīrtha (65.20).

#### (41) MĀNASA

According to Brahmāṇḍa (I.18.15) and Matsya (120. 16-17) it is Mānasarovara in the Himalayas. It is resorted to by the Siddhas. Mbh. III Vana 130.12 refers to it. Matsya 106.2 says, on the northern bank of river Ganges there lies the sacred Mānasa tīrtha where by observing a three days' fast a person attains all his desires.<sup>3</sup> In speaking of the origin of Mānasa tīrtha Varāha 152.20-21 mentions, to the west of Mathurā lies a celebrated tīrtha, ever honoured by the sages

1. Nār. P. II.40.31

2. K. Damodaran Nambiar-Narada Purāṇa-a critical study, P. 450.

3. M.P. 106.2



and created mentally by Brahṁā at the time of creation. It is called Mānasa. Those who take a dip there attain heaven while those who die there are free from rebirth.<sup>1</sup> In Vāmana 63.1 Lord Himself declares that His first appearance is Matsya which exists in the Mānasa lake (*ādyam Matsyam mahadrūpam samśṛṭam Mānase hrade*). Without going to the details of Mānasa tīrtha the Narasiṁha speaks of the adoration of a particular divinity—Brahmeśa here (*Brahmeśam Mānase tīrthe* -65. 21).

#### (42) DAṆḌAKA

Rāmāyaṇa (VII.72) and Padma. (V. 34. 5-59) refer to the origin of Daṇḍaka forest. Once in the hermitage of sage Śukrācārya king Daṇḍa (the youngest son of Ikṣvāku of Solar race) felt passionate at the sight of her daughter Arajā and forcibly seduced her. The sage cursed the king and within a period of seven days the whole of his kingdom along with its army and retinue got ruined. From that time onwards the kingdom of Daṇḍa stretching from Vindhya range to Śaivala mountain is known as Daṇḍakāraṇya.<sup>2</sup> Varāha (71. 10-11) says, in Daṇḍaka forest sage Gautama practised very rigorous penance and secured boons from Lord Brahmā. Nāradiya (I. 79.17) states that Lord Śrī Rāma visited this forest. According to Vāmana, Saromāhātmya 14.45 a mere sight of Daṇḍaka forest sanctifies the devotees.<sup>3</sup> The Narasiṁha refers to the worship of Śyāmala in Daṇḍaka forest (65.21).

#### (43) TRIKŪṬA

Padma VI. Uttarakhaṇḍa 129.16 refers to the temple of viṣṇu on the mount Trikūṭa (*Trikūṭe Viṣṇumandiram*). Bhāgavata (VIII. 2. 1-2) describes Trikūṭa as a great and splendid mountain encircled by the milk-ocean. It shines

1. Var. P. 152. 20-21

2. Rām. VII. 72. 17-18

Padma, V. 34. 58-59

3. Vām. p. Saromāhātmya 14.45



with its three peaks of silver, iron and gold. It is ten thousand 'yojanas' high and has a diameter of same length. Kane says that the mountain Trikūṭa as depicted in the Bhāgavata Purāṇa seems to be mythical (H.D. Vol. IV, p. 813). According to Vāmana (58.4) Trikūṭa is the son of Sumeru, the king of mountains.<sup>1</sup> Besides Vāmana also refers to Cakrapāṇi and Iśvara forms of Lord Viṣṇu as existent on the peak of Trikūṭa (*Trikūṭa sikhare...Cakrapāṇim Iśvaram* - 63.29). The Narasimha speaks of the worship of Nāgamokṣa on the summit Trikūṭa (*Trikūṭe Nāgamokṣam* - 65.21).

#### (44) MERU

In chapter IV dealing with Purāṇic cosmography Meru has been discussed vividly. According to most of the Purāṇas, the golden mount Meru stands in the centre of Jambudvīpa. On the surface of earth it is 84,000 yojanas high, the depth is 16,000 yojanas, the diameter on the surface of the earth is 16,000 and the diameter on the summit is 32,000 yojanas.<sup>2</sup> Including the city of Brahmā the Purāṇas make a mention of nine cities in and around the mount Meru.<sup>3</sup> The Narasimha Purāṇa gives a similar account about the position of mount Meru and location of cities on it (Ch. 30). Besides the same chapter of the Narasimha speaks of three peaks on the summit Meru where twenty one heavens are said to have existed.

Apart from this geographic reference to mount Meru Nāradiya (II. 67.69) alludes to a tīrtha called Meru under Badārī where worship of Dhanurdhara is considered auspicious.<sup>4</sup> In Ch. 65.21 the Narasimha refers to the adoration of Bhāskara on the summit of Meru (*Meruprṣṭhe tu Bha-karam*).

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1. Vām. 58.4
  2. A.P. 108.9, Br. P. 18.20, K.P. I. 43.6-8 and Viṣṇu II. 2.7-9.
  3. A.P. 107.17-18, Br. P. 18.26-38, K.P.I, 44.1-25 and Viṣṇu II.2.30-31.
  4. Nār. P. II. 67.69



(45) *PUṢPABHADRĀ*

According to Varāha 51.2 and 97.5 on the northern ridge of the Himalayas there flows the sacred river Puṣpabhadrā on the bank of which there is the splendid rock named Citra ilā. Bhāgavata (XII. 8. 17 and 9.10) refers to the hermitage of famous sage Mārkaṇḍeya on the bank of river Puṣpabhadrā where he is said to have been deeply engaged in penance. The Narasiṃha text speaks of the worship of Viraja on the river-bank of Puṣpabhadrā (*Virajam Puṣpabhadrāyām*—65.22).

(46) *VIPĀSĀ*

This is modern river Beas in Punjab (Kane, H.D. IV. p. 821). According to Kūrma (I. 45.27-28) and Varāha (85. L.17-18) Vipāśā has its origin from the foot of the Himalayas. There is a story as to why this river is called Vipāśā. Once Vasiṣṭha very much grief-stricken due to loss of his sons bound him with ropes and threw him into it, but instead of dying there he rose from the waters with ropes rent asunder (*vi-pāśa*). The Nirukta IX. 26 explaining RV.X. 75.5 refers to it. Mbh. Cr. Edn. too refers to it several times.<sup>1</sup> Varāha 13.48 says all evils are warded off if one devotedly worships the manes after taking a dip in Vipāśā. Vāmana 63.4 holds that Dvijapriya form of Lord Viṣṇu is adored in the vicinity of river Vipāśā. Without giving any information about this river the Narasiṃha refers to the worship of Yaśaskara on its bank *Yaśaskaram Vipāśāyām* 65.22).

(47) *MĀHIṢMATĪ*

The most important place on the bank of the river Narmadā is Māhiṣmatī about whose exact location scholars have differed. The general opinion is that Māhiṣmatī is to be identified with Omkāra Māndhārā, an island in the

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1. Mbh. I. Ādiparvan 167.1-6, III. Vana. 130.8-9, Anuśāsana 3.12-13.



Narmadā about 40 miles south of Indore.<sup>1</sup> It has a long history. In Buddhist works during the reign of Aśoka about 247 B.C.) Moggaliputta Tissa is said to have sent missionaries to several countries, one of whom was sent to Mahiṣamaṇḍala. In his paper "Mahiṣamaṇḍala and Māhiṣmatī" Dr. Fleet puts forth cogent reasons for identifying Mahiṣamaṇḍala with Māhiṣmatī (J.R.A.S. 1910. pp. 425-447). Māhiṣmatī is known to Mahābhāṣya of Patañjali.<sup>2</sup> The Raghuvamśa VI. 43 speaks of Māhiṣmatī as the capital of Anupa on the bank of the Revā (i.e., Narmadā). Māhiṣmatī is mentioned as situated on the bank of the Narmadā or Revā in Mbh. V. Udyoga-19 23, 163.4 ; Bhāg. P. X. 79.21 and Padma II. 92.32. Vāmana (39 137) and Varāha (94.4) refer also to the city of Māhiṣmatī. Without giving any information as regards Māhiṣmatī the Narasimha speaks of the worship of 'hutāśana' (Fire-god) in this city (65.2).

#### (48) KṢĪRĀBDHI

In describing the geography of the earth the Purāṇa texts refer to 'Kṣīrābdhi' or the milk-ocean. It is one of the seven oceans, the other six being the ocean of salt water (lavaṇa), of sugar-cane juice (ikṣu), of wine (surā), of clarified butter (sarpis), of curds (dadhi), of fresh and pure water (svāduda).<sup>3</sup> The Purāṇas generally speak of Lord Viṣṇu withdrawing the whole universe into Himself at the time of dissolution and taking to 'yoganidrā' on the couch of serpent Ananta in the midst of vast limitless milk-ocean. There from the navel of the Lord thus absorbed in 'yoganidrā' springs out a lotus from which the four-faced Brahmā takes his birth.<sup>4</sup> In giving

1. Kane, H.D. Vol. IV. p. 706.

2. Vyākaraṇa Mahābhāṣyam edited by F. Kielhorn, Vol. II, pp. 35, 36, referred to by Kane, H.D. IV p. 706

3. A.P. 108.2, Br. p. 18.12, G.P. I. 54.5, S.P. V. Umā Saṃhitā 17.2-3, Viṣṇu II. 2.6 and K.P. I. 43.4.

4. Padma I. 42.1-18, Var. P. 2 11-12, Bhāg. P. III.8.10-15, Viṣṇu I. 79.11-30 and Sk. P. II. (9), 24.17-31.



an account of Lord's *guhya* names and the respective abodes, the Narasiṃha (65.23) refers to the adoration of 'Padma-nābha' (the lotus-navelled god) in the milk-ocean. No doubt the milk-ocean is holy and auspicious because it is connected with Lord Viṣṇu. But it is not a place of pilgrimage like Prabhāsa, Prayāga, Kurukṣetra or Kokāmukha whose existence is attested to in the different texts. So it is difficult to give credence to *kṣīrābdhi* though the Narasiṃha text enumerates it along with Mathurā, Dvārakā and etc.

#### (49) VIMALA

According to Mbh. (III. 80.103-104) and Padma (I. 24. 35-36) Vimala is a holy place where even today silver and golden coloured fish are found. A person taking his dip there is cleansed of all sins and gets the fruit of instituting a Vājapeya sacrifice.<sup>1</sup> Kane says that it is one of the two magnificent springs near Mārt ṇḍa, the Sun temple in Kāśmīra. The other spring is well known as Kamala (H.D. Vol. IV, p. 780, 821). The Narasiṃha text alludes to the worship of Sanātana at this place (*Vimale tu Sanatanam*—65.23).

#### (50) ŚIVANADĪ

Varāha (173.11) refers to Śivanadī and Kūrma (I. 47.21) refers to river Śivā. Vāmana (13.28 29) says, Śivā is an auspicious river of holy water. It has its origin from the Vindhya range. The Narasiṃha text refers to the worship of Lord Śiva on the bank of the river Śiva (*Śivanadyam Śivakaram*—65.23).

#### (51) GAYĀ

In Indian religious history Gayā is a unique place of pilgrimage. Hundreds of pages have been written about its antiquities. A good number of Purāṇas contain Gayā-Māhā-

1, Mbh. III. Vana, 80.103-104 ;

Padma I. Ādikhaṇḍa 24. 35-36



mya<sup>1</sup>, but the Gāyā-māhātmya of Vāyu Purāṇa consisting of 8 chapters (II. Uttarārddha Chs.43-50) is the most important of all. Vāyu II.43 gives a short summary of Gayāsura legend and Ch.44 treats this topic in detail : 'Gayāsura practised severe austerities for thousands of years on the mountain Kolāhala. Tormented by his austerities the gods approached Brahmā, Śiva and Viṣṇu one after other for help. Lastly with the advice of Viṣṇu all of them went to Gayāsura and asked the demon to seek a boon. Gayāsura solicited that his body might be rendered extremely pure and everybody should be released just by merely seeing him or touching his body. The gods assented to his prayer and left for the heaven. Now all people who saw or touched Gayāsura's holy body attained the celestial abode. The kingdom of Yama became deserted and so he went to Brahmā who took him to Viṣṇu. Viṣṇu asked Brahmā to request Gayāsura to give his pure body for the purpose of a sacrifice. Gayāsura agreed and lay upon the earth. Brahmā collected materials and performed a sacrifice on the body of Gayāsura. That body however was not stable but was moving. With the mace (*gadā*) of Hari the demon was made stable and from that time onwards Hari was called 'Ādigadādhara' there. The gods further asked Gayāsura to choose another boon of his choice. Gayāsura prayed that the sacred spot would be named after him and all the divinities including Brahmā, Viṣṇu and Śiva should perpetually reside there." Thus the holy place called Gayā<sup>2</sup> came into existence.

Both Agni (Ch 114) and Garuḍa (I.Ch.82) too allude to the legend of Gaya. In Vāmana (Ch 63.9) Lord Himself

1. Padma I. Ādikhaṇḍa 38.2-22; A.P. Chs.114-116; G.P. I. Chs.82-86; Nar. P. II. Chs.44-47; Sk. P. V. Avantikhaṇḍa I Chs.68-70, VI. Nāgarakhaṇḍa 17.3-4, 19.25.
2. For a critical study of Gayā see Kana, H D. Vol. IV. 643-679; Dr. Claude Jacques, "Gayā Māhātmya-Introduction etc." *Purāṇa* Vol. XXI. No.2 July 1979, pp.1-70,



proclaims that Gopati Gadāpāṇi is His form that exists in Gayā. Without giving any account of Gayāsura the Nara-siṃha text simply speaks of the adoration of Gadādhara in Gayā (*Gayāyām ca Gadādharam* 65.23)

### (52) ARBUDA

This is mount Abu in the Aravali range in the Sirohi State. It is one of the five sacred hills of the Jainas the other four being Satruñjaya, Samet, Sikhara, Girnar and Candragiri.<sup>1</sup> Agni 109.10 and Matsya 22.38 refer to it. According to Mbh. III. Vana. 80.71-75 and Padma I.24.4-5 there was the hermitage of sage Vasiṣṭha in the vicinity of Arbuda, by staying there for a night only the devotee acquires the fruit of making a gift of hundred cows.<sup>2</sup> In Ch 65.3 along with other places of importance the Nara-siṃha enumerates it as a holy place of pilgrimage.

### (53) BRAHMA GIRI

There is reference to Brahmagiri in Brahma (84.2). In speaking of the origin of mountain Brahmagiri Brahma (74.22-27) further says: once when there was no rain continuously for twelve years, except the hermitage of sage Gautama the whole universe consisting of both animate and inanimate beings got destroyed. At this Brahmā desirous of creation performed a sacrifice on the mountain Devayajana and from that time onwards that holy mountain came to be known as Brahmagiri. Gautama continued to live there in his hermitage in the vicinity of Brahmagiri and no fear of drought or famine, poverty or privation or disease or pestilence affected him. According to Padma (VI. 176.58-61) this is mountain Brahmagiri from which issues forth river Godāvarī. Sage Gautama has his hermitage adjacent to it. By taking a dip in the river Godāvarī and drinking its water a person is released from the sin of Brahmin-murder *tatra*

1. Kane, H D. Vol. IV. p.734.

2. Mbh. III. Vana, 80.74-75,

Padma I. Ādikhaṇḍa 24.4-5.



*snātvā ca pitvā ca brahmagiriya vilīyate*-176.60<sup>1</sup>. Besides just at the sight of Brahmagiri with all its numerous holy places people free from all worldly sufferings attain liberation.<sup>1</sup> The Narasimha 66.4 simply refers to the existence of many sacred spots on the slopes of Brahmagiri.

#### (54) VIRAJA TĪRTHA

It is situated on the bank of the river Vaitaraṇī in Orissa. This tīrtha is named after the goddess Virajā, the presiding deity of the place. The earliest reference to it is found in the Āraṇyaka Parvan of the Mahābhārata. In course of enumerating the different sacred places, the redactor of Mahābhārata refers to the river Vaitaraṇī and the Viraja tīrtha on its bank.<sup>2</sup> In the later part of Vāyu (I. Uttarārdha 43.22,41; 44.85) along with Nābhikūpa (presently called Nābhigayā) Viraja tīrtha and the river Vaitaraṇī too find mention. The Brahmāṇḍa (II.13.57), Padma (I. 45.28-29) and Vāmana (57.9) refer to Viraja tīrtha. Padma speaks of it as an Āditya tīrtha. The Brahma Purāṇa (Ch.42.1-12) gives a glowing description of Viraja tīrtha, river Vaitaraṇī and the goddess Virajā. A devotee paying a visit to goddess Virajā in this tīrtha, purifies himself along with seven generations of his dead ancestors.<sup>3</sup> Vāmana further holds, Virajā is the southern *Vedī* of Brahmā capable of conferring limitless merit on the devotee *Virajā dakṣiṇā Vedir anantaphaladāyin*-23.19). Without giving any such details the Narasimha only refers to Viraja tīrtha as one that destroys all sins (*Virajam ca tathā tīrtham sarvapāpakṣaṅkaram*-66.5).<sup>4</sup>

#### (55) SAṆKHATĪRTHA

Varāha 144.63 refers to Saṅkha-prabha tīrtha where at midnight of the twelfth lunar day, there is heard a loud sound of the conch shell.<sup>5</sup> Vāmana 63.31 alludes to the worship of Śaṅkhin form of Lord Viṣṇu at Saṅkhoddhāra

1. Padma A.S.S. VI 176.60<sup>b</sup>-61<sup>a</sup>.

2. Mbh. III. Vana 83.6, Cf. Padma I, Adi 39.6.

3. Br. p.1<sup>7</sup>,1

4. The glory that was Virajakṣetra, Nag Publishers, Delhi.

5. Var. P. 144.63



tīrtha. Nāradiya (II.76.15) says, by taking a dip in Śaṅkha-tīrtha a person avoids all misfortunes<sup>1</sup> According to the Narasimha 66.23 a dip in Śaṅkha tīrtha endows a person with the fruits of performing a Vājapeya sacrifice.

### (56) ṚṆAMOCANA TĪRTHA

The concept of three debts has an important place in Hindu mythology. During one's life-time one has to pay off three debts : debt to gods, debt to sages and debt to manes. According to the scriptures by the performance of sacrifices (*yajñena*), by study of the Vedas (*brahmacaryena*) and by producing the offerings (*prajayā*) a person becomes free from these debts.

When the idea of *tīrthas* attained prominence, the redactors of Purāṇas conceived the idea of a Ṛṇamocana tīrtha (a holy or sacred place for paying off the debt).<sup>2</sup> Ṛṇamocana (also Ṛṇapramocana) tīrtha has been referred to in Purāṇa-texts<sup>3</sup> in different contexts. Both Matsya (106.20-21) and Kūrma (I. 36.14-15) locate this tīrtha in the north of river Yamunā and in the south of sacred Prayāga. People who stay there for a night and take a dip in this holy place, become free from the debts and attain heaven or the region of the Sun. The Narasimha (66.28-29<sup>a</sup>) too repeats the same idea when it states that by staying for three nights and taking a dip in Ṛṇamocana tīrtha, one is sure to be released from the three debts.

### (57) PĀPAMOCANA TĪRTHA

According to Varāha (140.57) it is a holy place under Kokāmukha. Agni (116.8) and Nāradiya (II. 47.79) call it Pāpamokṣa whereas Padma (I. 31.15) and Brahma

1. Nār. P. II.76.15

2. Vām. P. Saromāhātmya 20.6; K.P. II.39.19, Sk.P. IV.

Kāśikhaṇḍa Ch.33.117

3. Br. P. Ch. 9, M.P. Ch. 22.67; Nār. P. II.63.98-99,



(Ch. 92) take it to be Pāpaprāṇāśana *tīrtha*. Padma refers to Pāpaprāṇāśana *tīrtha* on the banks of river Yamunā. Brahma narrates as to how a mother and her son without recognising each other in course of their secret love commit sins and they are released from their heinous crime in consequence of their bath in the river Gautamī. Thence that particular spot is known as Dhautapāpa or Pāpaprāṇāśana. In speaking of Pāpavināśana *tīrtha* Nāradiya (II. 76.7<sup>b</sup>.8<sup>a</sup>) says : by taking a dip in this holy *tīrtha* a person becomes absolved of all his (or her) sins and he (or she) is adored in the heaven.<sup>1</sup> The Narasimha (67.31) too repeats the same idea when it says that by staying there for five nights and taking dip on the respective days a person, free from sins rejoices in the world of Viṣṇu.

(58) *ĀKĀŚAGANĠĀ*

Agni (116.5) and Nāradiya (II. 47.22) place it under Gayā. Both these texts describe it as a place fit for Śrāddha. The Narasimha (66.35) takes it to be a sub-*tīrtha* of Āmalaka on the peak of mountain Sahya.

(59) *KURUJĀṆGALA*

According to Kūrma (II. 37.34) Kurujāṅgala is a holy place inhabited by the Brahmins. By making gifts there in the prescribed manner one is adored in the world of Brahmā.<sup>2</sup> Both Matsya (21.9.28) and Bhāgavata (III 1.24, X. 86.20) allude to Kurujāṅgala country. Vāmana (57.40-42) states that after visiting Koṭitīrtha Prahlāda proceeds to Kurujāṅgala *tīrtha* where he worships the great Lord Śiva, the consort of Pārvatī. Vāmana further holds, sthāṇu form of the Lord is adored in Kurujāṅgala *tīrtha* (*Sthāṇum ca Kurujāṅgale*--63. 17). In speaking of various forms and abodes of the Lord, the Narasimha refers to Kurujāṅgala only as a holy and sacred place (66.44).

1. Nār. p. II. 76. 7<sup>b</sup>.8<sup>a</sup>

2. K.P. II. 36.34



## (60) SAHYA

In describing the geography of the earth the Purāṇa-texts refer to seven principal mountain ranges of India (*kula-parvatāḥ*). Sahya is one of them the other six being Mahendra, Malaya, Suktimat, Ṛkṣa, Vindhya and Pāriyātra.<sup>1</sup> In keeping with this tradition of the Mahāpurāṇas the Narasimha (30.8) too repeats the same idea. On the other hand the Purāṇa texts also speak of Sahya as an important place of pilgrimage and its holiness is attested to by them. According to Matsya (13.40) the goddess worshipped on the Sahyādri is known as Ekavīrā. Brahmāṇḍa (II. 56.22), Agni (109.21) and Brahma (161.2) allude to it. In the same way Ch. 66 (10 ff.) of Narasimha glorifies Sahya mountain and refers to the presence of a number of *tīrthas* all over it. Many holy streams and rivers issue forth from Sahya and some twelve holy spots are found out particularly in the village Āmalaka situated on this mountain. They are namely Cakratīrtha, Śaṅkhatīrtha, Kuṇḍikātīrtha, Ākāṣagaṅgā and so on. A devotee daily going on a pilgrimage to the holy Sahya mountain and taking a dip there in any of these *tīrthas* is cleansed of all his sins (*Sahyādrim gatavāḥ nityam snātvā pāpāt pramucyate*—66.38). Besides he who daily takes a dip there and devotedly offers flowers etc. in honour of Viṣṇu, cleansed of all sins in absorbed in the Lord (66.39).

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1. A.P. 118.2-3 ; G.P. I. 55.6 ; K.P. I. 45.22 ; Br. P. 19.3 ; Viṣṇu II. 3.3 ; S.P. V. Umāsaṃhitā 18.8.



## CHAPTER VII

### (a). CONCEPT OF THE MAN-LION

Of the ten avatāras of Viṣṇu, the only one founded on a myth originally proper to Viṣṇu is the Dwarf-incarnation. The three celebrated strides of the Dwarf are rooted in the three steps of the Vedic sun-god Viṣṇu. Similarly the story of the Fish-incarnation is based upon the story of Manu, and the way he was saved from the flood by a great horned fish as narrated in the Śatapatha Brāhmaṇa 1.8.1 1. ff. But unlike these, the man-lion myth belongs to the age of epic poetry.<sup>1</sup> In course of time this Man-lion incarnation of Viṣṇu became so important that a particular Purāṇa like the Naraīṃha Purāṇa a quite extensive Upaniṣad like the Nṛsiṃhatāpinī, and a Pañcarātra text like the Nṛsiṃha Saṃhitā were composed in honour of this Man-lion incarnation.

The first trace of the myth is found in the Mahābhārata. The Āraṇyaka Parvan (Ch.100.20) says how the great Lord Puruṣottama having assumed the form of the Man-lion killed Hiranyakaśipu, who was a great demon of great prowess (ādidaitya, mahāvīrya). The other references are found in the Nārāyaṇīya section of the Mahābhārata. In these later references the reason for killing Hiranyakaśipu is given though briefly. "I shall kill Hiranyakaśipu, son of Diti, because he destroys sacrifice, which is for the benefit of gods."<sup>2</sup> "By assuming the form of the boar, the Man-lion or the dwarf etc. I shall kill the arrogant enemies of the gods."<sup>3</sup>

Here in a very simple way without exaggeration and

1. Though the earliest Vedic reference to Nṛsiṃha is found out in Taittirīya Āraṇyaka 10.1.6, it is of the nature of a Gāyatrī and it seems to be a later interpolation.
2. Sura-kārye haniṣyāmi yajñaghnām Ditinandanam, Mbh. 12.326.73
3. Mbh. 12.337.36



Here in a very simple way without exaggeration and hyperbolic description there is reference to the death of Hiraṇyakaśipu, because he was debarring the gods from enjoying the sacrifice.

Both the Brahmāṇḍa Purāṇa and the Vāyu Purāṇa are rooted in one text-Kernel, Pargiter<sup>1</sup> in his 'Ancient Indian Historical Tradition' and Kirfel<sup>2</sup> in his 'Das Purāṇa Pañcala-kṣaṇa' have come to this conclusion. The story of the Man-lion as narrated in the Vāyu Purāṇa (Ch.67.61-66) is as follows :—

Hiraṇyakaśipu practises penance without food, and with his head bent down for hundred thousand years. Then Brahmā comes to him, and is pleased to offer him boons. Hiraṇyakaśipu wants that he should not be killed by any being; dānavas, asuras and devas should be put on equal footing; and he should be in possession of the supreme lordship of Māruti. Brahmā grants him these boons and vanishes. Then Hiraṇyakaśipu attains the position of an omnipotent divinity by defeating the gods. To whichever quarter he goes, gods along with sages bend down before him. This Hiraṇyakaśipu of such a great prowess was torn asunder by Viṣṇu in his man-lion form by his nails which are neither wet nor dry.<sup>3</sup>

The text as given here does not elucidate the conditions under which he should not die : but at the same time it says that the demon was torn off by the nails which are neither wet nor dry ; so it is quite likely that the conditions under which he cannot die were known to the masses. From the laconic manner in which different elements of the story are put here, and from the absence of logical sequence we can infer that this is the earliest version of the story after the Mahābhārata.

1. Pargiter, AIHT, p.23

2. Kirfel, Das Purāṇa Pañcala-kṣaṇa, Introduction pp.X-XIII.

3. Vāyu, 67.65



Though the *Brahmāṇḍa* and the *Vāyu* are based on one text-Kernel, one manuscript, yet two different redactors have worked upon the same manuscript ; and there has come to existence two different *Purāṇas*. The redactor of the *Brahmāṇḍa Purāṇa*, unlike the redactor of the *Vāyu*, has improved upon the version of the story as preserved in the text-Kernel. The version of the man-lion myth in the *Brahmāṇḍa Purāṇa* has many textual parallels with that of the *Vāyu Purāṇa* : yet the myth found in the *Brahmāṇḍa Purāṇa* (II.5.13-29) is a version with improved readings.

In the revised version of the *Brahmāṇḍa Purāṇa* the boons are different in some respects. Instead of the boon in the *Vāyu* that “*dānavas*, *asuras* and *devas* should be put on equal footing”, which makes no sense, in the *Brahmāṇḍa* *Hiraṇyakaśipu* demands that all *dānavas*, *asuras* and *devas* should be under his control and lordship. As to the boon of the *Vāyu* that he should not be killed by any being, clear cut conditions are added :— he should be killed neither by a wet thing nor by a dry thing : he should be killed neither in day nor in night. *Brahmā* grants this boon to him though admitting that the boon is of great significance.<sup>1</sup>

Coming to the version of the story as presented in *Brahma Purāṇa* (Ch.213.43-79), *Harivamśa* (I.Ch.31.31-67) and *Viṣṇudharmottara Purāṇa* (Part I.54 1-52) we notice that *Hiraṇyakaśipu* puts forth the following conditions under which he should not die: (i) he may not be killed by gods, demons, men, goblins, *Yakṣas*, *Gandharvas* or serpents, (ii) the curse of enraged sages must not have any effect on him; (iii) weapons, mountains, trees, anything wet or dry may not

1. Mahān ayam varas tātavr̥to Ditisuta tvayā, Bd.p. II.5.18

2. So far as the story is concerned, *Viṣṇudharmottara* deviates a little from the account given in the *Brahma Purāṇa* and *Harivamśa*.



be the cause of the destruction;<sup>1</sup> (iv) he can assume the form of any of the gods like Varuṇa, Indra, Yama, Kuvera; (v) he can assume the form of any natural element like sun, moon, wind, fire, water or ether. Brahma grants all these boons; but gods are afraid to hear of this. They approach him in fear; but Brahmā tells them that the demon must have to reap the fruits of his penance; Viṣṇu would kill him only after he has enjoyed the fruits of his hard penance.

After having obtained the boons Hiranyakaśipu oppresses the gods and the sages. Along with the demons he occupies the heaven: sacrifice meant for gods is enjoyed by demons.

In Padma Purāṇa (I. Sṛṣṭikhaṇḍa Ch. 47.11-15) and Matsya Purāṇa (Ch. 160.11-15) the conditions put forward by Hiranyakaśipu before Brahmā are exactly the same as stated in earlier versions. No new addition has been made.

In the Bhāgavata Purāṇa (VII. Chs. 1-10) Hiranyakaśipu's brother Hiranyākṣa was slain by Viṣṇu in his Boar incarnation. So Hiranyakaśipu is greatly agitated with wrath and grief. In his anger and fury against Viṣṇu he orders the demons to kill the sacrificers, and upset the religious order (7.2.10-16). In order to make himself invincible and immortal he practises penance in a valley of mount Mandara. With his arms uplifted and his eyes turned towards the sky, he remains standing on the tips of his toes. He continues *tapas* for one hundred divine years. Finally the

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1. According to Prof. Kane some of these elements of the story of the destruction of Hiranyakaśipu by Viṣṇu in the Man-lion form are supplied by the story of the slaughter of the demon Namuci by Indra at dawn with the foam of waters, since Indra had agreed with Namuci that "he would not slay him by day or by night, with the dry or the moist, with the palm or with the fist, with the staff or bow etc." (S.B. 12.7.3.1-4).

—Kane, H.D. Vol.II, pp.718-19



demon is covered with ant-hills, grass and reeds while his skin, flesh, marrow and blood are simultaneously eaten up by a large number of white-ants (7.3.1-16).

When Hiranyakaśipu is engaged in religious austerities, a smoky fire comes out of his head. After having spread in all directions that fire begins to scorch the higher, the middle and the lower regions. The rivers, the oceans and the earth with the islands and mountains are greatly agitated. The planets with the stars fall down from their respective places. The ten quarters and the heavens are scorched with the fire coming out of the head of Hiranyakaśipu. The gods are no longer able to reside in heaven ; they are afraid that all the regions will be destroyed (7.3.3-6). Gods praying for help come to Brahmā and tell him that the demon wants to take his position ; and that he is determined to upset the laws of the universe (7.3.6-13).

The Brahmā goes to the demon, tells him that he is pleased with his marvellous penance, and that he is ready to grant him boons. Brahmā sprinkles holy water from his 'kamaṇḍalu' on the body of Hiranyakaśipu eaten up by white-ants. Then like fire coming out of fuel Hiranyakaśipu comes out of the reeds and ant-hills, refreshed and youthful with energy and vigour (7.3.14, 17-23).

Hiranyakaśipu speaks out his wish : "let not my death result from any being of Thy creation. Let me not die indoors or out of doors, during night or day, by means of weapons, on earth or in the skies. Let me not be killed by men or animals, by animate or inanimate beings, demons or great reptiles. Grant me matchless might in battle, undisputed lordship over corporeal beings, the glory of all the guardians of the world, and everything that Thou possessest. And let me have all those luxuries as are enjoyed by persons having power of asceticism" (7.3.35-38). Brahmā confers all these boons on Hiranyakaśipu and goes back to his place.



After attaining the desired boons Hiraṇyakaśipu acts up to his hostile feelings against Viṣṇu. He rules in heaven in place of Indra. He carries on a tyrannical rule over all beings.

In Śivaite Purāṇas where the Man-lion myth has been taken up just to show the superiority of Śiva-cult over the Viṣṇu-cult some new conditions also appear. The redactors of Skanda Purāṇa and Śiva Purāṇa too add some new points to the number of conditions under which Hiraṇyakaśipu would not die. In Skanda Purāṇa V. Avantikhaṇḍa I. Avantikṣetra mähātmya Ch. 77. 8-11 the new addition is :— he may not be killed by the Guhyakas or the race of birds ; in Śiva Purāṇa 2. Rudra Samhitā, 5. Yuddha khaṇḍa Ch. 43.16-17 his extra prayer is :— he would have no fear of death from above or below, from Siddhas or thunder bolts.

The Narasiṃha Purāṇa is one of the oldest and most important of the exant Vaiṣṇava upa-purāṇas. The Man-lion myth takes a different turn in this up-purāṇa. In the version of the story here (Ch. 40.1-14) when Brahmā pleased and propitiated with the rigorous austerities of Hiraṇyakaśipu comes to grant him boons, the demon adds some fresh points which are not to be met with in any of the preceding versions. The new conditions which he speaks of before Brahmā are :— “Let me not meet my death either through wood or through insects or through slabs of stone ; let there be no danger to my life from the Kinnaras or Vidyādhara ; let me have no fear from the mothers or the monkeys.”

Thus we see that from one Purāṇa to other, the number of conditions put forth before the primeval father Brahmā goes on increasing. Fortified with the power of penance the demon is possession of all that he desires. He is in the most advantageous position and the number of conditions with which the demon has tried to protect himself gradually becomes more and more complex.

#### DEVELOPMENT OF THE CONCEPT OF MAN-LION

The first condition that Hiraṇyakaśipu puts is that he may not be killed by gods, demons, men or goblins. This



peculiar condition makes it necessary that Lord Viṣṇu must have a peculiar form—the form of the Man-lion, the combination of the man and the animal.

Then the question arises as to what was the purpose for which the lion was brought into the myth and why did the Lord assume the form of the Lion? In the myths, legends, paintings and sculptures we notice that the lion is the most important motif throughout our country. Lord Buddha who started a revolution against orthodox Hinduism, is referred to as Śākya-Siṃha (the lion of the Śākya clan) and his preaching of the doctrine is compared to the roar of the lion (Siṃhanāda).<sup>1</sup> As other animals are terribly afraid of the lion and flee away for safety when they listen to the roar of the lion, the false doctrines are supposed to hide themselves when Buddha preaches his sermon. The voice of the master is the roar of the awakened lion to awaken others. The lion is the mount of the Bodhisattva Siṃhanāda Avalokiteśvara.<sup>2</sup> The same is the case with Jainism. Each of the twenty four tirthaṅkaras of Jaina religion has a distinguishing animal emblem.<sup>3</sup> In the Jaina Kalpasutra Mahāvira is depicted as sitting on the throne of a lion in the Puṣpottara heaven.<sup>4</sup>

Like Buddhism and Jainism the Hindu idea of the deity was power. All the myths and legends about the divinities centre upon power. The lion is regarded as the king of beasts (Paśurāja); naturally it is widely accepted as a symbol of royalty and its effigy is adopted as an emblem of kings.

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1. Asis Sen, *Animal motifs in Ancient Indian Art* Ch. VI, p. 74.
  2. K. Bharatha Iyer, *Animals in Indian Sculpture*, Ch. 10, "The Lion", p. 64.
  3. K. Bharatha Iyer, *ibid.*, p. 64; see also Asis Sen, *Op. Cit.* p. 74.
  4. *Ibid*
  5. *Ibid*.



The throne on which our kings are coronated, is called *Siṃhāsana* (Lion-seat) and it is usually indicated by the representation of lions on the base of the throne ; sometimes roaring lions are built up on the upper part of it forming a decorative pattern. The entrance to the palace or the temple is known as *Siṃhadvāra*. In Sanskrit literature we come across many epithets like *Siṃhadarpa*, *Siṃhadhvani*, *Siṃhadhvaja* ; the last one refers to the name of Buddha. Another divinity known as *Kīrttimukha* referred to in *Padma Purāṇa* and *Skanda Purāṇa* was born from *Śiva* for the destruction of *Rāhu*. Endowed with protruding tongue and flaming eyes it has the face of a lion and it is spoken of as another *Nara-siṃha* (*Nṛsiṃha iva cāparaḥ*).<sup>1</sup> The reference to *Kīrttimukha* as having the face of a lion indicates its composite nature and also the lion-face suggests its capacity to destroy evil. Take the case of *Durgātināśinī*. She kills *Mahiṣāsura*, the demon having the form of the buffalo but that victory she achieves when mounted upon the lion. In the conflict between the *Dēvi* and the demon the lion symbolises the destructive fury of the goddess. She is well-known as *Siṃhavāhinī*. During the Mauryan period the lions appear prominently on the *Aśoka* pillars. The adorsed lions of the *Sāranātha* pillar are intended to bear '*dharmacakra*'. In the *Mathurā* Museum we get an image of *Śaṅkarṣaṇa Baladeva* dated as early as 3rd century A.D. where the upper left hand of *Balarāma* rests on the lion-crowned plough thus suggesting the *Siṃha-lāṅgala* aspect of *Balarāma*.<sup>2</sup> In Gupta age "It was not unusual to find in *Viṣṇu* figures a lion-head adorning the crown and emitting pearl festoons from its mouth."<sup>3</sup> In the Archeological Museum at *Gwalior* there is a statue of

1. *Padma* VI, *Uttarakhaṇḍa* Ch. 104-22, *Skanda Purāṇa* II, *Vaiṣṇavakhaṇḍa* 4. *Kārttikamāsa mähātmya* Ch. 17.21.
2. R.C. Agrawals, "Baladeva and Lion—Crowned plough",—*Journal of the Oriental Institute, Baroda*, Vol. 17, p. 281.
3. K.B. Iyer, *Op. cit.* Ch. 10, p. 66.



Viṣṇu from Besnagar belonging to Gupta period. Here in this particular statue we notice a lion-crowned (Simhamukhī) octagonal mace pressed by the upper left hand of Viṣṇu.<sup>1</sup> Many a time we notice the lion face decorating armlets and waist-bands, found on sculptured figures. Similarly the lion functions as a decorative feature in architectural units.

In pre-dynastic Egypt the king was represented in battle palettes as a lion seizing and destroying his enemies who were depicted in human form.<sup>2</sup> Besides, the ancient Egyptians used to worship the lion because it represented power (plate II).<sup>3</sup> In Egypt the lion was the symbol of the sun.<sup>4</sup> Ket, Egyptian mistress of heaven rides a lion. Sekhmet of Memphis, the goddess of war is a lion headed goddess.<sup>5</sup> Egyptian Sphinx combines human head with lion's body. In Persia the mask of Mithra, the sun-god is a grinning and stylised lion-face with rays all around recalling the mane. The resemblance of the mask of Mithra to the solar orb is clear.<sup>6</sup> In Asia Minor too, the sun was represented as a symbol of the sun-king; in the different representations of the sun-king we notice the face of the lion very beautifully surrounded by its manes; and it very much resembled a sun-disc. Ishtar, the Babylonian goddess of war rides a lion.<sup>7</sup> The Cretan mother-goddess had lion by her side. On the Middle Minoan seals she has a lioness by her;<sup>8</sup> on the clay sealings in the central court of the palace of Knossos she is represented between two lions.<sup>9</sup> The lion is also the mount of Cybele (Greek Kybele) who was the mountain-mother,

1. R.C. Agrawala, *Op. cit.*, p. 281.
2. K.B. Iyer, *Op. cit.*, p. 63.
3. S.M.El. Mansouri *Art-culture of India and Egypt*- Ch. II, p. 29.
4. Mansouri, *Ibid.*, p. 18.
5. M.A. Murray, *Splendour that was Egypt*, pp. 96, 117.
6. K.B. Iyer, *Op. Cit.* p. 68.
7. *Ibid.*, p. 64.
8. Sukumari Bhattacharji, *Indian Theogony*, p. 168.
9. *Ibid.*



mistress of the trees, lady of the wild beasts and guardian of the dead.<sup>1</sup> Greek goddess Rhea, too is seated on a throne of lion.<sup>2</sup> We know Ariadne riding in a lion-chariot accompanied by her husband when he returned to Europe after victorious conquests in Ethiopia and India.<sup>3</sup> Britomartis or Diktynnan was accompanied by lions.<sup>4</sup> Hittite thrones had lion supports.<sup>5</sup> Solomon (C. 1000 B.C.), king of Israil is said to have possessed an ivory throne—the six steps of which were flanked by lions ; and it had two lions in addition on either side of the seat.<sup>6</sup>

Thus in the various countries of the world in myths and legends, in art, architecture and sculpture the lion plays a predominant role. The lion, the king of beasts (Paśurāja) justifiably represents the power and valour: it is the embodiment of strength and vitality. The king in order to keep his country under his subjugation must be strong and powerful. Likewise the different divinities in order to subjugate evil-spirits must be endowed with strength and prowess. It is the lion which causes terror among one and all. Naturally Lord Viṣṇu has been made to appear in the form of a lion for the destruction of the demon Hiranyakaśipu. Like a monarch responsible for a peaceful regime in his kingdom Lord Viṣṇu, having slaughtered the demon Hiranyakaśipu has brought peace and prosperity to the world.

Next question arises as to why Lord Viṣṇu has this dual form—half-man, half-lion. Numerous analogies can be cited to show that Viṣṇu is not unique in this regard. The combination of two forms—man and animal, animal and animal man and reptiles, animal and reptiles is often found in different pieces of art and architecture.

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1. Sukumari Bhattacharji, *India Theogony*, p. 169.

2. Ibid.

3. Ibid.

4. Ibid.

5. K.B. Iyer *Op. cit.*, p. 64.

6. Ibid.



REFERENCE TO THE RELIGION OF EGYPT<sup>1</sup>

In the primitive religion of Egypt the different divinities were worshipped just in the form of birds and animals. Amon identified by the Greeks with Zeus was famous for his temple and oracle; he had the head of a ram. Bast was worshipped in the form of a cat. The city where her worship was in vogue was named as Bubastis in honour of the divinity. And when Shishak I, the resident of Bubastis became the Pharaoh of Egypt, there was the wave of cat-worship throughout the country. Thoth, the god of wisdom had the form of a baboon. Nekhebt, the goddess of the South and the protector of the king was adored in the form of a vulture; the vulture with its outstretched wings, unlike any other bird, gives a greater sense of protection to its nestlings and later on this Nekhebt in the form of a vulture is represented as sheltering the Emperor of Egypt.

When the foreign conquerors like Greeks, Romans and Persians forcibly altered the condition of Egypt, these gods and goddesses previously worshipped only in the shape of birds and animals assumed a dual shape—a combination of man and animal. God Amon who was just worshipped in the form of a ram, now assumed the dual shape—the human body with the head of a ram. Likewise Bast became cat-headed goddess. Thoth, the god of wisdom was represented with the head of an ape. The god of death—Anubis was endowed with a human body and the head of a jackal. Hathor, the sky goddess was shown as a woman with cow's ears and horns. Horus, the son of Osiris, too was figured with the human body and hawk's head. Sekhmet (the goddess of war) referred to earlier, also was a lion-headed goddess.

## REFERENCE TO THE RELIGION OF GREECE

Centaur, the Greek monster, is represented half-man and half-horse, from head to waist man and the head has the

1. M. A. Murray, *The splendour that was Egypt*, pp. 93 ff.



whole body of a horse.<sup>1</sup> Another monster in Greek religion is Minotaur with the head of a bull and a human body. Harpy, the personification of storm wind in Greek religion is partly a woman and partly a bird. The Satyr, the divinity of the forest is represented from head to waist as man and from waist to feet as goat.<sup>2</sup> Pan, the god of shepherds, has exactly the same type of representation.<sup>3</sup> The Typhon, the storm-god, an opponent of Zeus has three busts of bearded men and from waist downwards a serpent's body with many coils.<sup>4</sup> Sirens, the sea-nymphs of Greece who used to lure the sailors and put them to death very much like the nymphs referred to in Indian literature, are partly women and partly bird.

### *REFERENCE TO THE SCYTHIAN ART*

The Scythians were a large group of nomads along the shores of Black sea. They were a horde of warriors half-Mongol and half-European. By seventh century B.C. they had firmly established themselves in Southern Russia and Kuban.<sup>5</sup>

These Scythians had a pastoral way of life and it was of necessity closely bound up with the animals. They developed an accurate awareness of the beast world and a far more understanding of it. This knowledge and the interest which they took in it formed their artistic outlook and it led them to evolve an art which is mainly concerned with animal forms. They had an instinct for beauty and the wish to surround themselves with the animal forms in which they took delight.<sup>6</sup>

The Scythians achieved considerable success in the difficult task of showing in a single image the various and often incompatible poses assumed by a single animal in course of its

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1. Jamshedji M. Unvala, *Syntheticism in Indian iconography* J.B.R.A.S., Vol. I (New Series) p. 231.

2. Ibid.

3. Ibid.

4. Ibid.

5. T. T. Rice, *The Scythians*, Introduction, p. 1 ff.

6. Ibid, Ch. V. The Art of the Scythian world, p. 147 ff.



life. They were also very skillful in combining two animals in their representations. In Fig. No. 69 (The Scythians, Ch. V) we can mark the figure of an animal whose tail terminates in the head of a snake. Likewise we also come across lion-headed griffin and eagle-headed griffin in their art. A griffin is an imaginary animal with lion's body and eagle's beaks and wings (Fig. No. 45, The Scythians). In the lion-headed griffin, the head is that of a lion with beaks and wings of an eagle whereas in the representation of eagle-headed griffin, the head is that of an eagle with the body of a lion. Fig. No. 61 Antlered, half-lion, half-human creature fighting a fantastic bird from a felt hanging found in Mound 5 Pazirik V-IV C. B.C. This figure might well have stepped from the world of the Hittites, but Rudenko links it with the Sphinx, even though the face with its black moustache points to Assyria rather than to Egypt or Eurasia. Its pale blue lion-like body is studded with brown rosettes. It stands upright on lion feet which have large claws. Its long tail is elegantly tucked between its legs, to swing out at the level of its chest in a cluster of leaf-like terminals. A wing rises from the centre of its back, its side feathers forming S/shaped squiggles. Its hands are extended and the newly completed restorations of the fragments show that they are directed at attacking a bird-like figure with a somewhat human face, crowned by either antlers or a large crest.

From these instances of Greece, Egypt and Scythians we come back to Indian sub-continent where in the Indus Valley civilization some seals have been unearthed which show a combination of man-tiger (Fig. No. 12).<sup>1</sup>

The motif of combination of man and animal, animal and animal etc., has taken a further development in the Vyāla figures of medieval temples of India. The Vyāla is based on deformity of the normal human and animal form.<sup>2</sup> It is a combination of facial parts of a number of beasts.<sup>3</sup>

1. D. D. Kosambi, *Myth and Reality*, p. 10.

2. M. A. Dhaky, *The Vyāla Figures on the medieval temples of India*, Foreword, p. 5.

3. *Ibid.*, p. 15.



According to Aparājita-prccā (Ch. 230. 2-3 the basic face of Vyāla is that of a lion with a forehead of antelope, ears of a boar and horns of a ram. The shoulders should resemble those of a horse with leonine curve and feline feet. The Śrījñānaratnakośa in its description of 'Vorālike' recommends a basic face of a dog with horns of ibex or ram, neck of a horse and feet of a lion. The Samarāṅgaṇa-sūtradhāra, (a Mālavīya work of the 2nd quarter of 11th century, Ch. 75. 27-28) Aparājita-prccā (Ch. 233. 4-7) and Rūpamālī (a Ceylonese text yet unpublished and of unknown authorship and date)—each of these texts gives a list of 16 kinds of Vyāla though their list differs from one another.<sup>1</sup> These sixteen kinds of Vyāla figures with facial alterations are again multiplied by another sixteen owing to the difference in their poses, thus offering us a repertoire of 256 figures.<sup>2</sup> The architects thus working in different schools of Orissa, Khajuraho, Western India, Rajasthan and Tamil land in course of time entered into a healthy rivalry in creating new forms of Vyāla shapes placed in different positions and of varied instances.<sup>3</sup>

In the structural temples of medieval period, Vyāla appears in a variety of context. In north India it is found at Shamalaji, Roda (in North Gujarat) and in Viśva-Brahmī and Svarga-Brahmā temples of Alampur.<sup>4</sup> In Western India they are found in Śiva temple at Kotia in Kutch, Ambika temple at Jagat, Sun temple at Tusa in Mewad, Muni Bāwā temple near Than in Saurāṣṭra, Navalakhā Pārśvanātha temple at Pali and Mahāvira temple at Ghanerav in Gorwad area of Rājasthan.<sup>5</sup> In Central India Vyāla figures are found in Lakṣmaṇa temple (at Khajuraho), Pārśvanātha temple, Chitrāgupta and Chaturbhuja temple, Viśvanātha temple, Devi

1. M.A. Dhaky, The Vyāla Figures on the medieval temples of India, Foreword, pp. 15-17.
2. Ibid., p. 5.
3. Ibid., p. 7.
4. Ibid., p. 12.
5. Ibid., pp. 12-13.



Jagadambi temple, Ādinātha temple, Vāmana temple.<sup>1</sup> In Eastern India only in the Kaliṅga style the Vyālas are encountered in the recessed piers of the temples. The earliest such examples are found in the 'talajaṅghā of Rājārāṇī temple (early 11th century) Brahmeśvara (1050 A.D.). Kedāreśvara (mid 11th century), Liṅgarāja temple (3rd quarter of 11th century) at Bhuvaneśvara. In the 12th century Vyālas do not come to view so often in Orissa. Their last and most notable representations come from the Sun temple mid 13th century) at Koṅārka, Ananta Vāsudeva (1278 A.D.) and Sārī Deula (late 13th century) at Bhuvaneśvara.<sup>2</sup>

Thus there are Vyāla figures e.g.,

1. Simha-vyāla (from a temple near Mehsana, from Nadol).
2. Sārdūla-vyāla (Margasaheśvara temple, Viranchpuram, Brahmapuriśvara temple, Pullamangai).
3. Mārjāra-vyāla (Kakanamaḍha temple, Subania).
4. Vṛka-vyāla (Pārśvanātha temple, Khajuraho, Lakṣmaṇa temple, Khajuraho).
5. Śvāna-vyāla (Kakanamaḍha temple, Viṭhobā temple, Vijayanagar, Brahmeśvara temple, Bhuvaneśvara).
6. Bhalluka-vyāla (Rājārāṇī temple, Bhuvaneśvara).
7. Gaja-vyāla (Pārśvanātha temple, Khajuraho, Marriage Pavillion, Vellore, Sun temple, Koṅārka, Liṅgarāja temple, Bhuvaneśvara).
8. Vṛṣabha-vyāla (Viśvanātha temple Khajuraho).
9. Aja-vyāla (Door-frame, Shamalaji).
10. Meṣa-vyāla—Vaital Deula, Bhuvaneśvara.
11. Aśva-vyāla—Sun temple, Koṅārka.
12. Gaṇḍakī-vyāla—Viśvanātha temple, Khajuraho, Mahāvīra temple, Ghanerav, Sun temple, Koṅārka.
13. Khara-vyāla—Śiva temple, Kotai.
14. Sarpa-vyāla—Śiva temple, Ramgadh. Jagadambi temple Khajuraho, Varadarājasvāmī temple, Kanchi



15. Śiśumāra-vyāla—Mahāvīra temple, Ghanerav, Pārśvanātha temple Khajuraho.
16. Nara-vyāla—Sun temple, Koṇārka.

Besides this Vyāla which had a luxuriant growth in India many typical forms like Ganapati (elephant's head joined to human body), Hayagrīva (horse head with human body), Aśvinas (with horse head), Nṛvarāha (boar-headed man) akin to Nṛsiṃha, the man lion have been elaborated by the redactors of the Purāṇas.

Thus we get an idea that not only in India but throughout the world the power worshipped was a combination of man and animal or animal and animal. Numerous examples of this type in our own country testify to the wide prevalence of this dual form.

### (b) THE CULT OF NARASIṂHA

The cult of Narasiṃha was very famous in ancient India. The Viṣṇudharmottara Purāṇa (Part III. 121)<sup>1</sup> deals with the adoration and worship of different divinities in different regions of our country. The text points out that the adoration of Narasiṃha is famous in Madradeśa, the region of the Madra tribe in eastern Punjab. The verse in Viṣṇudharmottara (III. 121.4) runs thus :—

*Ayodhyāyām tathā Rāmam Naimiṣe Dharmameva ca !  
Karṇāte cāsvasirasam Madradeśe Nṛkeśarim ||*

But in his book "South Indian Images of Gods and Goddesses" H.K. Sastri testifies to the popularity of adoration of Narasiṃha in South India. In South India "the more popular forms of Viṣṇu worshipped in the temples generally refer to his numerous *avatāras* or incarnations...but of these only five are commonly represented for worship. They are (1) Varāha "the Boar incarnation", (2) Narasiṃha "the Man-lion incarnation". (3) Vāmana "the Dwarf incarnation" developing eventually into Trivikrama ; (4) Rāma, the hero of the Rāmāyaṇa and (5) Kṛṣṇa, the pastoral god and the



chief actor in the great war of the Mahābhārata. The other five incarnations of Viṣṇu, viz., the Fish, the Tortoise, Paraśurāma, Buddha and Kalkin...are not generally worshipped as the chief deity in a temple.

"Narasimha or Nṛsimha, the Man-lion is more popular than Varāha. A large number of families in the south, Brāhmaṇa and non-Brāhmaṇa, own him as their tutelary deity. In Tamil the name is corrupted into Singa (Sanskrit Simha) or Singa-Perumal and in the other vernaculars into Narasa (a contraction of Narasimha)".<sup>1</sup> Thus it is undoubtedly a fact that the adoration of Narasimha was comparatively more popular in the southern part of India. The great Simhācalam temple in Andhra Pradesh built in about the 11th century A.D., the centre of Man-lion worship is a holy sanctuary. Besides the Simhācalam temple, shrines dedicated to Narasimha are seen on the hill tops at Yadavadri (Yadugiri, (Mysore State) and at Vedadri (near Korukonda, West Godavari District, Andhra Pradesh). At Yadavadri the image adored is that of meditating Narasimha whereas at Vedadri it is accompanied by his consort Lakṣmī. And the image at Simhācalam is a combination of both the Boar and the Man-lion, where the deity is popularly described as Simhadri Appana (Simhadri, the father).<sup>2</sup>

### NARASIMHA GĀYATRĪ

The *mantra* RV. III. 62.10 going under the name of Gāyatrī is the *mantra* par excellence. The *mantra* read.—  
"tat savitur vareṇyam bhargo devasya dhīmahi dhiyo yo nah  
pracodayāt."

"Om let us contemplate the wondrous spirit of the Divine Creator (Savitr) of the earthly, atmospheric and celestial spheres. May He direct our minds, that is towards the attainment of *dharma*, *artha*, *kāma* and *mokṣa*."

1. H.K. Sastri, South Indian Images of Gods and Goddesses, pp. 22-24.

2. Vide Dr. K. Sundaram, The Simhācalam Temple, pp. 4-5.



In the daily worship the recitation of this Gāyatrī and meditation on it in the morning, noon and evening endow a person with the divine energy. The recitation of this *mantra* is a sine que non for a righteous Brahmin. After the Vedic age when Viṣṇu and Śiva came to be adored through their different forms and incarnations, the redactors of the Purāṇa-texts remained busy in coining the so-called Gāyatrī *mantras* for all the varied forms of Viṣṇu or Śiva. The old unique Gāyatrī *mantra* "tat savitur vareṇyam ....." gave place to many different *mantras* <sup>1</sup> Though all these *mantras* belong to a very late date, the redactors have absolutely no hesitation in designating these *mantras* as Gāyatrī. This was definitely done to raise the status of the different divinities who had been crowding into Hinduism much later. Thus the Narasiṃha Gāyatrī composed exactly on the model of original Gāyatrī *mantra* written in the Gāyatrī metre runs thus—

*Vajranakhā a vidmahe/tikṣṇadamṣṭrāya dhīmahi/  
tanno Narsimhaḥ pracodayāt //* (T.A. 10.1.6-7)

"Let us meditate on Lord Narasiṃha endowed with sharpened teeth and nails as tough as the thunderbolt. May He promote our thought."

Besides the Gāyatrī *mantra* referred to above, some other *mantras* recited in the daily adoration of Narasiṃha come to have added significance. The special *mantra* which is recited at the time of initiation of the pupil is the *bija mantra* (seed). It is monosyllabic in nature. The *bija mantras* are so named because they are the seed of the fruit that is success and because they are the very quintessence of the *mantra*. They are short, unetymological vocables such as *srīm*, *aim*, *yam*, *vam*, *lam*, *phat*, etc. Each and every deity has his or her own *bija mantra*. *Hlaum* is the *bija mantra* of Viṣṇu in his Hayagrīva

1. Reference to different Gāyatrī *mantras* for different divinities. G.P.I. 16.12, 129.13, T.A. 10.1.5-7,

Tripāḍa vibhūti mahānārāyaṇopaniṣad—7.39

Rāmarahasyopaniṣad—2.86-87



incarnation. Kṛim is the *bīja mantra* of goddess Kālī. Hṛim is the *bīja manta* of Māyā, another name of Durgā. The *bīja mantras* 'ram' and 'em' belong to Agni and Yoni respectively. Yam is the *bīja mautra* of Vāyu. In the same manner the monosyllabic 'kṣraum' is the *bīja mantra* of Lord Narasimha.

The famous *mantra* in the adoration of Lord Narasimha is a 32-syllabic verse in *anuṣṭubha* metre. Nṛsimha pūrva-tāpīnī-Upaniṣad (2-1-6) refers to this :—

*Om ugram vīram mahāviṣṇum jvalantam sarvatomukham|*

*Nṛsimham bhīṣaṇam bhadram mṛtyumṛtyum namāmy*

*aham||*

The terrible, mighty Narasimha burning in all the directions is fearful as well as gracious. I pay obeisance to the great Viṣṇu, the death of deaths.

The more and more the worship of Narasimha became popular among the masses, the *mantra* chanted in His honour was designated as '*mantrarāja*'—the royal *mantra*. It occurred more so when the minor cults developed and they went on glorifying their own cult and deity. In Rāmottara Tāpīnī-Upaniṣad (5.5.8) and Hayagrīva Upaniṣad (9) the respective *mantras* are also designated as *mantrarāja*. Thus in Nṛsimha-pūrva-tāpīnī Upaniṣad in edifying and glorifying the *mantrarāja*, the text (1.1) alludes to the fact that the *mantrarāja* is the basis of all creation.

*"Sa tapo'tapyata, sa tapas taptvā sa etam mantrarājum Nārasimham ānuṣṭubham apaśyat, tena vai sarvam idam asṛjata, yadidam kiñca "*

"All this universe was a mass of water. That one Prajāpati rested on a lotus leaf. In his inner heart there arose the desire — 'I will create.' Then he practised penance. After having practised penance he meditated upon the *mantrarāja* of Narasimha composed in *anuṣṭubha* metre. With the help of that *mantra* he created all this, that exists."

The question of Prajāpati practising penance and meditating before creation is a very early concept which we come across in the Upaniṣads.



Praśna Upaniṣad (1.4) : "Prajāpati became desirous of progeny. He practised penance. Having practised penance He created a pair-food and *prāṇa* under the idea, "These two will produce creatures for me in multifarious ways."

Taittirīya Upaniṣad 2.6.1 : "He (the Self) wished, 'Let me be many, let me be born. He undertook penance, Having undertaken penance, he created all this that exists.'"

Maitrāyaṇī Upaniṣad (6.6) : "In the beginning this world was unmanifested. When Prajāpati had practised penance, he uttered earth (*bhūr*), atmosphere (*bhuvah*) and sky (*sva*). This is Prajāpati's coarsest form."

Creation is an important act of Prajāpati. For any type of creation he first of all undertakes penance and then the creation follows. In these early Upaniṣads penance is the only means of creation for Prajāpati. But in Nṛsiṃha-pūrva-tāpinī-Upaniṣad (1.1) along with penance, meditation on *mantrarāja* (the royal *mantra* in honour of Narasiṃha) becomes the sine qua non for the creation to proceed "*tena vai sarvamidam aśṛjata yadidam kiñca*"—it is the *mantrarāja* with whose help Prajāpati would proceed in his act of creation.

The Nṛsiṃha-pūrva-tāpinī (2.1) further glorifies the *mantrarāja* of Narasiṃha.<sup>1</sup> The *mantrarāja* is spoken of as bestowing immortality upon the gods. Once gods became afraid of death, sin and the *samsāra*. They approached Brahmā who instructed them to recite the *mantrarāja* of Narasiṃha. In consequence of recitation and meditation of this *mantrarāja* gods overcame death and thus crossed over the ocean of *samsāra*.<sup>2</sup>

This famous *mantra* has been glorified in Skanda Purāṇa II. Vaiṣṇavakh, and (—2) Puruṣottamakṣetra mähātmya

1. As pointed out by Paul Deussen, this is influenced by Pañcaviṃśa Br. 22.12 and Ch. Up. I.4. (vide sixty Upaniṣads of the Veda, p. 818).
2. See also K.V. Gajendragadkar, Neo-Upaniṣadic Philosophy, p. 24.



Ch. 28.53. "There has never been nor will there ever be a *mantra* more effective than this. Only when worshipped with this *mantra*, Viṣṇu is immediately pleased.

*Nā'taḥ parataro manthro na bhūto na bhaviṣyat||*  
*Anen ābhycrito Viṣṇuḥ prīto bhavati tat kṣaṇāt||*

Skanda Purāṇa, Puruṣottama kṣetra mātmya (13th century A.D.) Ch. 28.22-26 also highly speaks of the religious efficacy of this *mantrarāja*. The *mantrarāja* fulfills all the four ends of life (i.e. *dharma*, *artha*, *kāma* and *mokṣa*) ; and a mere recitation of it ensures the fruit of performing all the sacrifices. Besides, the fruit of visiting all the holy places, the fruit of observing all religious vows (*vratas*) and the fruit of giving out charity in plenty : all these are attained easily only by reciting the *mantrarāja* of Narasimha. Meditation of this *mantrarāja* helps the seers and ascetics to get rid of the attachment of this world. Just by remembering this *mantrarāja* one becomes free from the evil influence of unlucky stars ; ghosts, demons, goblins and serpents become absolutely powerless for one who recites this *mantrarāja*.<sup>1</sup>

According to Nṛsiṃha-pūrva-tāpanī Upaniṣad (4.1-2) the *mantrarāja* of Narasimha is to be followed by four ancillary *mantras* (*aṅgamantras*). Like a king followed by his retinue, the *mantrarāja* is accompanied by four subordinate *mantras*—(a) Praṇava, (b) Sāvitrī, (c) Yajurlakṣmī and (d) Nṛsiṃha Gāyatrī.

The first aṅga Praṇava is nothing other than Om. This syllable represents the whole world. It has four parts (a u m and the half letter) The first more i.e., a-sound stands for earth, Rgveda, Brahman, the Vasus, the Gāyatrī and the Gārhapatya fire. The second morā i.e., u-sound stands for sky, Yajurveda, Viṣṇu, the Rudras, the Trīṣṭubh, the Dakṣiṇa fire. The heaven, the Sāmaveda, Rudra, Ādityas, the Jagati, the Āhavanīya fire belong to the third morā m-sound. The Soma world, the Atharvaveda, the fire of universal destruc-

1. Sk. P.II. Vaiṣṇavakh. (—2) Puruṣottama-kṣetra mātmya Ch. 28.22-26



tion the Maruts. the Virāj are represented by the fourth (the half letter, half-mora).<sup>1</sup>

This syllable is the whole world. The past, present and future—all this is represented by the sound Om. Besides, what still lies beyond the three time, is also the sound Om (Nṛsimha-pūrva-tāpinī 4.1).<sup>2</sup> Thus in Nṛsimha-pūrva-tāpinī Upaniṣad (2.1, 4.1) we find, the four parts of Om are identified with the earth, sky, heaven and Soma-world and the Ātman is said to pervade each of them. Here the symbol Om is identified not only with the Self within the human body, or with the highest Brahman in the universe. but also with both at the same time. This clearly shows that the symbol Om is made to stand for the identity of the microcosm and the macrocosm and thus represents the oneness of the Self and Brahman.<sup>3</sup>

Sāvitrī (i.e., Gāyatrī) consists of eight letters (*ghṛṇih* Sūrya ādityaḥ, Taittirīya Āraṇyaka 10, 15) by which the whole world is pervaded. The person who knows Sāvitrī need not know the Ṛc or Yajus or any other sāman (*mantra*).

Yajurlakṣmī consists of twenty four letters. "Om ! bhūr lakṣmī, bhuvā lakṣmī/svar kālakaṇṭhī, tanno mahā-lakṣmīḥ pracodayat." This is the sacrificial formula Mahālakṣmī, a twenty-four syllabic Gāyatrī. This Gāyatrī represents all that exists. The knower of this Mahālakṣmī (Gāyatrī) attains bliss.

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1. As rightly observed by Paul Deussen, all this is taken verbatim from the Atharvaśikhā Upaniṣad and adapted to serve the purpose of Nṛsimha-pūrva-tāpinī (2.1) (vide sixty Upaniṣads of the Veda, p. 818).
  2. Nṛsimha-pūrva-tāpinī (4.1) explaining Praṇava is borrowed almost unchanged from Māṇḍūkya Up. 1-7.
  3. Vide K.V. Gajendragadkar, Op. Cit., p. 28.



The Nṛsiṃha-Gāyatrī (4.2)<sup>1</sup> is the basic reality of gods and the Vedas. The knower of this knows the nature of basic reality. Thus the knowledge of four subordinate *mantras*—Pravaṇa Sāvitrī, Yajurlakṣmī and Nṛsiṃha Gāyatrī endows the knower with long life, fame, glory, and prosperity.

Not only the devotees of Narasimha sect harp on this *mantrarāja*, but also the Ahirbudhnya Saṃhitā, a Pāñcarātra text of 8th century A.D. expounds the significance of this *mantrarāja* in full three chapters (54-56).

### NARASIṂHA YANTRA

In Tantrasāra we come across a considerable number of *yantras*. There are *yantras* like Gāyatrī Yantra, Śrī Yantra, Kālī Yantra, Bhuvanēśvarī Yantra, *maṇḍala* Yantras and so on. Śrī Yantra is the most important of all Tāntric '*yantras*'. Buddhism uses *yantras* in a less developed way than Hinduism. In it *vajra* and '*phurbu*' both belong to the category of *yantra*. Jainism has also Puruskara Yantra and so on.

Yantra is complementary to *mantra*. It is *mantra* geometrically represented in certain triangles and curves which are considered to be efficacious in producing the desired objects. It is thought that gods are pleased with their worship by means of *yantra*. It is considered to be the bodily form and the material representation of the god or the goddess for whom it stands.<sup>2</sup> Therefore Kane rightly observes, "The distinction between the *devatā* and *yantra* is similar to that between the soul and the body."<sup>3</sup>

1. The Nṛsiṃha-Gāyatrī spoken of here slightly differs from the Gāyatrī referred to above p. 299. The Gāyatrī appearing in Nṛsiṃha-pūrva-tāpinī (4.2) is as follows :—  
*Om Nṛsimhāya vidmahe/ Vajranakhāya dhīmahi/*  
*tan nah siṃhaḥ pracodayāt/*
2. See K.V. Gajendragadkar, Op. Cit., p. 33.
3. Kane, H.D. Vol V, Part II, p. 1136.



The 'yantra' may be engraved or drawn on metal, paper or other substances. As there are different *mantras* prescribed for the worship of different divinities, so there are different *yantras* for the worship of them.

As stated by Kane (H.D. V. Pt. II p. 1136) the *yantra* helps in restraining and concentrating the mind on a diagram or model deemed to represent the deity. It helps the mental realization of the deity. Most Hindus look upon such forms of worship without antipathy because they serve as a way of approach to divinity for ordinary unsophisticated people and it is better to have one's foot on the lowest rung of the ladder to higher life than to have it on no rung at all.

Kane<sup>1</sup> speaks of various Tantric and other works like Tripuratāpini Upaniṣad (II. 3), Kāmakaḷāvilāsa (verses 22, 26, 29-30 33), Ahirbudhnya Saṃhitā (Chs. 23-27), Mantra Mahodadhi (20th taraṅga) etc. In these texts we come across the description of the *yantras*. In this connection he refers to Padma<sup>2</sup> (IV. Pātālakhaṇḍa 79. 1) which provides that not merely in a temple but on a Śālagrama stone, a jewel, a *yantra* a *maṇḍala* or images Lord Hari (Viṣṇu) may be worshipped. And also he speaks of Ahirbudhnya Saṃhitā (Ch. 36.5-66) which recommends the worship of a Sudarśana *yantra* by a king or any person desirous of wealth and prosperity. Both Nāradiya (I. 17.6 ff) and Mantra Mahodadhi (14th taraṅga, 7 ff) provide details of Narasiṃha *yantra*.

The description of the 'Cakra' is closely related to *Yantra* in fact it is only a kind of *Yantra*. This is also thought out to be useful in pleasing the gods. The Tripuratāpini Upaniṣad (2) speaks of different effects that a 'Cakra' worshipped in triangular, curvilinear or circular forms produces on the person against whom it is used. It is said to cure diseases and to secure popularity, success and prosperity. It is also described as enabling a man to entice women, and to para-

1. H.D. Vol. V. part II p. 1136

2. The verse of Nār. p. (I. 67. 31) is almost identical with



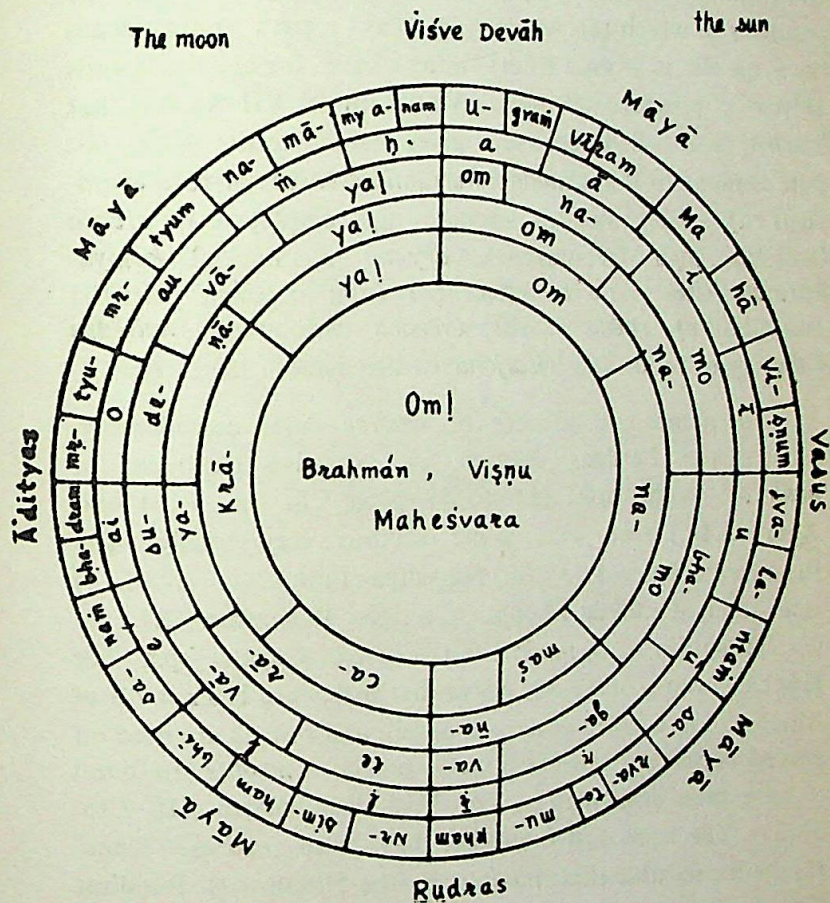
lyse or kill enemies. In fact it is endowed with occult-power which may be used either for good or for evil purposes. In Tripura-tāpanī Upaniṣad (2) we come across Śrīcakra, the popular diagram of goddess Śrī.<sup>1</sup>

We have the great cakra of Narasimha Anuṣṭubha described for us in the Nṛsiṃha-pūrva-tāpanī-Upaniṣad (5.2). This Cakra is similar to the great Sudarśana Cakra. At its centre there is the delivering sing (tarakam)—the syllable which denotes Narasimha (viz., Om). On the six wings stands the six-syllabic Sudarśana *mantra* : *Om namas cakrāya*. On the eight wings stands the octo-syllabic Nārāyaṇa *mantra* : *Om namo Nārāyaṇāya*. On the twelve wings there stands the twelve-syllabic Vāsudeva *mantra* : *Om namo Bhagavate Vāsudevāya*. On the sixteen wings stand the vowels of the alphabet i.e. perhaps a formula whose lines or words begin with the fourteen vowels a ā i ī u ū ṛ ṛ̣ ṛ̤ e ai o au along with 'anusvāra' and 'visarga'. On the thirty two wings stands the thirty two syllabic '*mantrarāja*' of Narasimha composed in Anuṣṭubh metre. This is the great cakra of Narasimha Anuṣṭubha that fulfills all desires and serves as a gateway to salvation. It is consisting of the Ṛcas, the Yajus, the Sāmans, the Brahman and immortality. To its east are situated the Vasus, to the south the Rudras, to the west the Ādityas, to the north the Viśvedevas, at the nave Brahman, Viṣṇu, Maheśvara, on its side the sun and the moon. Accordingly the whole Mahācakra diagram would look something like this.

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1. Vide K.V. Gajendragadkar, Op. Cit. pp. 33-34.





It is worth noticing that the old Vedic gods lie outside the circle, in the realms of the Māyā.

The Mahācakra diagram presented here is according to Paul Deussen : Sixty Upanisads of the Veda  
Vol. II, p. 830a



## NARASIṂHA MUDRĀ

In course of giving the different interpretations of the word '*mudrā*' Kane<sup>1</sup> says that it means a posture in yogic practices in which the whole body plays a part. It also means the symbolic or mystic intertwining of the fingers and hands as part of religious worship. Viṣṇusamhitā VII. 43 says that '*mudrā*' is so called because it gives delight to the gods and puts demons to flight *mudam kurvanti devānām rākṣasān drāvayanti ca*). Thus various *mudrās* are employed in *arcana* (worship), *japa*, (recitations), *dhyāna* (meditation), *kāmya-karman* (rites done to effect particular objects), *pratiṣṭhā* (installation), *snāna* (bath), *āvāhana* (welcoming), *naivedya* (offering of food) and '*visarjana*' or dismissal of the deity.

The names and number of *mudrās* differ considerably. Some of the *Purāṇas* contain an extensive treatment of *mudrās*. Brahmāṇḍa (Lalitopākhyāna Ch. 42. 1-19) and Agni (26.1-7) deal with some *mudrās* very briefly. The Brahma Purāṇa (61.55) and Nāradiya Purāṇa (II. 57.55-56) refer to eight *mudrās* whereas the Devī-Bhāgavata (XI. 16. 98-102) speaks of 24 *mudrās* at the time of Gāyatrī-*japa*. The Kālikā Purāṇa (66.32-33) states that there are 108 *mudrās* of which 55 are used in general worship and rest 53 are used on special occasions; but the largest number of *mudrās* are found to have been dealt with in the Viṣṇudharmottara (III. Chs. 32-33). The Jains and Buddhists have also *mudrās*. Kane<sup>2</sup> thinks it probable that *mudrās* in the Hindu and Buddhist Tantric works are based on the poses that were evolved in ancient Indian dance and drama.

Nine *mudrās* like '*āvahanī*', *sthāpanī*, *sannidhāpana* etc. are very very common and they are employed in any kind of worship. Besides Śaṅkhamudrā, Cakramudrā, Gadāmudrā, Padmamudrā, Garuḍamudrā, Vārāhīmudrā, Paraśumudrā and so on are held to be very dear to Lord Viṣṇu. In speaking of Narasimha *mudrā* Garuḍa I.11.30 states, it is formed

1. H.D. Vol. V part II p. 1123.
2. Ibid. p. 1129.



by bending the three fingers ending with the little finger, with the thumb and keeping both the hands bent down.<sup>1</sup>

### NARASIṂHA ŚĀLAGRĀMA

With the development of the worship of different divinities like Viṣṇu Śiva, Gaṇeśa, Sūrya and Śakti, there came into vogue their worship either through images or through symbols which may be of stone or metal. Viṣṇu came to be worshipped through the Śālagrāma pebble.<sup>2</sup> Śiva through Narmadeśvara pebble, the Devī a piece of metal or the Svarṇarekhā stone (found in a river in South India). Sūrya, a round piece of Sūryakānta (i.e. Sun-Stone) and Gaṇeśa through the Svarṇabhadrā stone.

The words in the Purāṇa-text as given in Agni (Ch. 46), Garuḍa (I. Ch. 45) and Padma (V. Pātālakhaṇḍa 73. 16-42,

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1. G.P. I.11.30.

Nār. P. (1.36-40) to refers to Narasiṃha mudrā.

2. A Śālagrāma is generally a flintified ammonite shell which is river worn and thus rounded and beautifully polished. The river Gaṇḍakī, which is one of the well-known tributaries of the Ganges, is famous in India for its deposits of Śālagrāmas. Each of these has a hole, through which are visible several interior spiral grooves resembling the representation of the *Cakra* or discus of Viṣṇu ; and these are in fact considered by the people to be the naturally produced representations of the discus of Viṣṇu. The Śālagrāma is in consequence looked upon as a representative of Viṣṇu. Remarkable virtues are attributed to it and fabulous prices are often offered to some particular specimens of it. There are treatises on the subject of the examination and evaluation of Śālagrāmas ; and there are also, here and there, a few experts to be found even in these days for estimating their value. The number as well as the disposition of the spirals visible through the holes is utilised in ascertaining which of the many aspects and 'avatāras' of Viṣṇu a given specimen represents and what the value of it is to the worshipper.



VI. Uttarakhaṇḍa 120. 52-79) are a little confused and do not seem to confirm to the original. All this is due to the ignorance of later copyists but through collation, restoration and emendation of the material found in all these Purāṇas, we are definite that a particular Purāṇa text is the basis of all the passages in Agni, Garuḍa and Padma.

When the worship of the different divinities continued through the medium of symbols and Śālagrāmas, Viṣṇu came to be adored through the medium of different Śālagrāmas. This supreme divinity came to be represented by means of twenty four different types of Śālagrāmas, depending upon the different aspects of the divinity. The Purāṇa-texts-Agni Garuḍa and Padma refer to 24 varieties of Śālagrāma through which continued the adoration of Viṣṇu and his different incarnations. The fish incarnation of Lord Viṣṇu is represented through a stone of the shape of a long-lotus and is marked with lines at the mouth. The stone representing Vāmana is supposed to be of a round and puny size. The Man-lion incarnation of Viṣṇu is represented through a stone with stout chest and three or five dots. It is tawny in colour.<sup>1</sup>

Agni (Ch. 47.2) also states, for attaining liberation along with Vārāha and Vāmana Śālagrāma, one should adore and worship the Narasimha Śālagrāma "*Varāhasya Nṛsimha Vāmanasyo ca muktaye.*"

### NĀRASIMHA TĪRTHA

Like many other tīrthas, Nārasimha tīrtha find mention in the Purāṇa texts. There is mere reference to this tīrtha in Nāradya (II. 46. 46), Skanda (II. Vaiṣṇavakhaṇḍa 2. Puruṣottama mātmya 29. 38 ; VII. Prabhāsakhaṇḍa 4. Dvārakāmātmya 33. 19), Bhaviṣya (Uttaraparvan 130 55) and Viṣṇudharmottara (I. 167. 19). But the texts like Brahma (Ch. 149) and Skanda (V. Avantikhaṇḍa Ch. 77 and 83) however describes it at some length. Brahma locates Nārasimha tīrtha on the north bank of river Ganges. It states

1. G.P. I. 45, 178-181, Padma V. Patalakh. 78-81, A.P. 46.5, Padma VI. Uttarakhaṇḍa 120,60



that after killing Hiranyakaśipu with all his retinue, Lord Narasiṃha repairs to the bank of Gautamī. There the Lord meets the demon Ambarya, the lord of Daṇḍaka forest whom He puts to death and thence there comes to exist Nārasimha tīrtha all famous in the three worlds. According to Skanda V. Avantikhaṇḍa 77. 14-16 Nṛsiṃha tīrtha is located on the bank of river Sīprā. It is there to the north of lake Karkarāja and to the south of Saṅgameśvara.

In glorifying Nārasimha tīrtha Brahma 149. 19 holds, just as there is no divinity superior to Lord Narasiṃha, so there is no tīrtha equal to Nṛsiṃha tīrtha. In Skanda V. 77.24<sup>b</sup> the line—'*sarvadā sarvakālṣeu puṇyadam tīrtham uttamam*' is also significant in this connection. Brahma (149, 15-16) says, in the three worlds nothing is rare for a person who takes a dip in this tīrtha and adores Lord Narasiṃha here. We find the same idea repeated in Skanda when the text (V. 77. 23.24) asserts : people taking a dip and making gifts here attain the highest abode of the Lord.

### NĀRASIMHA OR NĀRASIMHĪ ŚILĀ

The Gopatha Brāhmaṇa (2. 8) refers to Vasiṣṭha śīla and Kṛṣṇa śīlā.<sup>1</sup> Vasiṣṭha is said to have resorted to penance at two places in the midst of river Vipās and these two places are known as Vasiṣṭha śīlā and Kṛṣṇa śīlā. Purāṇa-texts speak of some śīlās which have attained fame and glory after some important and significant event of the past. Nāradiya (II. 67. 10-41) and Skanda (II. Vaiṣṇavakhaṇḍa 3. Badarikāśrama mātmya Chs 3-4) refer to Nārada śīlā, Mārkaṇḍeya śīlā, Vārāhi śīlā, Garuḍa or Vainateya śīlā and Nārāyaṇa śīlā. Sage Nārada, sage Mārkaṇḍeya and Garuḍa resorted to penance on certain particular rocks under Badari and those particular rocks became famous as holy places after each of them attained success in their penance. Vārāhi śīlā is so named because after raising aloft the earth and killing the demon Hiranyākṣa Lord Viṣṇu resided here in the form

1. (G.B. 2.8).



of a slab. In the same way both Nāradiya (II. 67. 25-28) and Skanda (II. (-3), Ch. 4. 36-50) speak of Nārasimha or Nārasimhī śilā under Badari. After killing Hiraṇyakaśipu when Lord Narasimha withdrew his anger, the gods and sages prayed the Lord to take up his abode at Viśālā.<sup>1</sup> Four armed Lord Narasimha assumed the form of a slab and continued to reside there in the midst of waters. Nāradiya (II. 67.28) states, a devotee taking a dip here and adoring Nārasimha śilā does not suffer from the pains of rebirth and and attains the world of Viṣṇu.

### NARASIMHA KALPA

A Kalpa is equal to a day of Brahmā. It consists of 4320,000,000 human years (vide Pratisarga p. 115). Purāṇa-texts refer to a number of Kalpas. According to Matsya each Kalpa has been named by Brahmā after an important and significant event.<sup>2</sup> Brahmavaivarta I. 5.5,12 speaks of Kalpas only three in number and they are said to be Brāhma Vārāha and Pādma (*Brāhma Vārāha Pādmāśca Kalpāśca trivīdhā mune*—5). Bhaviṣya (IV. 25. 50-53) enumerates 18 Kalpas, whereas both Matsya (Ch. 289) and Vāyu (I Chs. 21-23) respectively furnish the list of 30 and 33 Kalpas. And it is in Matsya (289.7) and Bhaviṣya (IV. 25.51) that Nārasimha or Nṛsimha Kalpa finds mention in the list of Kalpas.

Narasimha is primarily a god of war. He fought against the demon Hiraṇyakaśipu and killed him. So in order to achieve victory in the war, adoration of Narasimha is enjoined in the Śāstras. Garuḍa I.86.28 states, by touching and paying homage to Lord Narasimha a person becomes victorious in war (*sprṣṭvā natvā Narasimham saṅgrāma vijayi bhavet*). In course of relating different occasions for worshipping Viṣṇu's various forms, Viṣṇudharmottara (III. 119.7) holds that Lord Narasimha is to be adored when there arises the question of killing one's enemy (*Nṛsimha Pūjayedeva karmaṇy arivināśane*). Besides both Agni (236. 24-25) and Viṣṇudharmottara (II.

1. Viśālā—The context suggests a river, not a town.  
2. M.P. 289.12



177.1-11) speak of the adoration of Narasimha in the royal household before the army starts for war.

Not only this, when life is at stake either in utter darkness or in dense forest, when there is danger from the tiger, lions robbers and enemies or when somebody is under the impact of an evil star or planet, he or she should keep on reciting the name of Lord Narasimha in order to overcome the undesirable situation.<sup>1</sup> The Mayamata states that the cruel form of Narasimha is installed on mountain tops, caves forests or the enemy's territory when the enemy has to be destroyed.<sup>2</sup>

Recitation of Narasimha *mantra* too helps sinners to be released from sins. Adultery with the wife of one's preceptor is a crime which is included in the list of mahā-pātakas. According to Jayākhya Samhitā (XXV. 31-35) a Pañcarātra Vaiṣṇava guilty of this crime is to recite the Narasimha *mantra*.....the number of recitation varying as the crime is voluntary or otherwise.

Tradition preserves a very interesting story as to how through the recitation of Narasimha *mantra*, the life of high-souled Śaṅkara was saved from the clutches of a wicked Kāpālīka. This story of Śaṅkara's encounter with the Kāpālīka called Ugra-Bhairava appears in Mādhavācārya's Śrīśaṅkara-digvijaya (Ch. 11).<sup>3</sup> Śaṅkara met Ugra-Bhairava somewhere along the Kṛṣṇā river perhaps at a spot near Śrīśaila (Śrīparvata).<sup>4</sup> The Kāpālīka concealed his own wickedness and in the garb of an ascetic like Paulastya (i.e. Rāvaṇa for abducting Sītā) he approached

1. Viṣṇudh. P. II. 12\8-9; p. III. 119.13

2. H.K. Sastri, South Indian Images of Gods and Goddesses p. 26.

3. Śrīśaṅkara digvijaya—edited by Baladeva Upādhyāya, 2nd Edition, Haradvāra, Samvat 2024.

See also David N. Lorenzen, The Kāpālīkas and Kāla-mukhas, pp 32-38.

4. The location is not explicitly stated. In the previous sarga Śaṅkara is said to have been travelling along this river from Śrīśaila.



Śaṅkara with the motive of fulfilling his desire. He greeted Śaṅkara and was full of praise and admiration for him. The Kāpālika apprised him of his intention, in order to persuade Śaṅkara to accede to his request Ugra-Bhairava went on extolling the great benefits of self-sacrifice. Here even he attempted to turn Śaṅkara's own Vedāntic doctrines against him. Just to substantiate his view-point he quoted several verses in support of self-sacrifice and finally requested Śaṅkara to present his head for his (Kāpālika's) interest.

Moved by the plea of Kāpālika Śaṅkar . acceded to his request, but aware of the fact that his disciples would never allow him for it, he advised Kāpālika to meet him in secret. Thus both of them sealed their pact Śaṅkara retired to an isolated spot unknown to his disciples.

In fullfledged Kāpālika regalia, Ugra-Bhairava again approached Śaṅkara to get his mission fulfilled. On seeing the Kāpālika in the form of a Bhairava, the great teacher Śaṅkara resolved to abandon his body. Seated in the yogic posture (*siddhāsana*) he forgot the whole world in *samādhi*. With all his fears dispelled Bhairava was ready to strike him with his trident. No sooner did he come near to Śaṅkara, Padmapāda, the disciple of the sage (Śaṅkara) magically could know to it.

Then remembering the supreme power of Man-lion Padmapāda, well-versed in the *mantras* (*mantra-siddha*) himself became the man-lion incarnate and was aware of the evil motive of Ugra-Bhairava. Proceeding quickly with his claws, he tore open the breast of Kāpālika and thus saved the life of his preceptor Śaṅkara.

### NĀRASIMHA SAṆGRĀMA AND NARASIMHĀSTRA

According to Vāyu (II. 35.73-87), Brahmanḍa (II. 72.73-87), Agni (Ch. 276.10-25) and Padma (I. Sṛṣṭikhaṇḍa 13.178-192) twelve fierce battles are said to have been fought in the past between the gods and the demons. They are Nārasimha, Yāmana, Vārāha, Amṛtamanthana, Tārakamaya sangrāma



and etc. As regards Nārasimha saṅgrāma Agni (276.13) states that in days of yore Narasimha, the protector of gods tore open the breast of Hiranyakaśipu with his nails and installed Prahlāda on the throne. In this battle against the demon since Lord Narasimha played a vital role, it is rightly called Nārasimha saṅgrāma. And in all the four texts Vāyu (II. 35.73), Brahmāṇḍa (II. 72.73), Agni (276.10) and Padma (I.13.180) this saṅgrāma is spoken of as the first one (*prathamō Nārasimastu*).

The Purāṇa-texts bear witness to the use of some invulnerable weapons in these so called battles of the gods and demons that occurred in the past. In course of describing the Tārakāmaya war, the Matsya (152.82-126) mentions a number of weapons like Gandharvāstra, Musalāstra, Śailāstra etc. and in that connection it refers to Narasimhāstra. In the terrible fight that ensued between Indra and the demon Jambha, when the latter assumed the form of an elephant as huge as a mountain, Indra applied Narasimhāstra from which several hundreds and thousands of roaring lions came out and rent asunder the body of the magic elephant (Matsya 152.113-114). According to Skanda (V. Avantikhaṇḍa (-3) Revākhaṇḍa 48-53) when the demon Andhaka hurled Garudāstra at Lord Śiva, the latter let out Narasimhāstra to hold the demon in check.

### VRATAS IN HONOUR OF NARASIMHA

*Vrata*<sup>1</sup> or religious observance primarily means the vow or restriction in one's behaviour when one has to take up a religious act. Secondly it entails restriction and specification of food in it. In the Vedic age different religious rites were performed and the same old tradition is handed down from generation to generation to perpetuate the old memory in honour of different deities. In Vedic age, the fire rituals and sacrifices were too expensive for the common man and gradually they were discouraged. Yet followers of Vedic

1. For detailed discussion on *Vrata* see P.V. Kane, H.D.



system enunciated the idea of 'vratas' and proclaimed that through such vows or 'vratas' one could attain heaven and other worldly objects. The procedure of observing the vow or vrata was made simple, easy and less expensive than the sacrifices. The exponents of Vedicism started to extol the 'vratas' in place of sacrifices and hence people were naturally attracted towards them. The redactors of the Purāṇas took up this cause and tried to extol the 'vratas' in as many ways as it was possible. Brahma Purāṇa (Ch. 29.61) states that the reward that one secures by worshipping the Sun for a single day, cannot be secured by hundreds of Vedic sacrifices.<sup>1</sup>

The Garuḍa (I.124.4-10), Agni (Ch. 193), Padma (VI. 240) and Skanda (I (-1).33) relate stories for glorifying Śivarātri. Though they admit of some difference, the main outlines are the same in all these stories. According to Garuḍa (I.124.4-10) there was a king of 'niṣādas' named Sundarāsenaka who was once out for hunting with his dog. He bagged no animal; through hunger and thirst he passed the whole night in a thicket of trees on the bank of a tank. Underneath a 'bilva' tree there was a Śivaliṅga and in an effort to keep his body at ease he threw down leaves of the bilva tree which fell on the top of the liṅga without his knowledge. In order to put down the dust he took water from the tank and splashed it, so that it fell on the liṅga. Through inadvertence on the liṅga there fell down from his hands one of his arrows and he collected it by falling prostrate before the liṅga. In this way he bathed the liṅga, touched and adored it and kept awake the whole night. In course of time when he met his death, he was seized by the messengers of Yama. But Śiva's attendants fought with them and liberated Sundarāsenaka. At last together with his dog, Sundarāsenaka was elevated to the position of an attendant of Śiva.

1. *Ekāhenāpi yadbhānoḥ pūjāyāḥ prāpyate phalam /*  
*Yathokṣadaksinair vīracin mṛdāḥ krataśaitairapi //*



When different religious sects came into existence, each sect developed certain '*vratas*' to be observed by its followers. Like different sects, different *vratas* e.g. Śaiva *vrata*-, Vaiṣṇava *vratas*, Gāṇapatya *vratas* and Śākta *vratas* had their origin just to suit the followers of different sects. When Narasiṃha was admitted into Vaiṣṇava pantheon, certain *vratas* and rituals evolved for the worship of Viṣṇu-Narasiṃha.

#### NARASIṂHĀṢṬAMĪ OR NARASIṂHA VRATA

Garuḍa as quoted by Hemādri (Caturvarga Cintāmaṇi. Vratakhaṇḍa I, Ch. 12, pp. 876-880) refers to it. It states that a king or a prince desirous of exterminating the enemy should observe this *vrata*. On the 8th *tithi* he should draw the figure of an eight-petalled lotus and place on it an image of Ugra-Narasiṃha. The terrible god (Ugra) Narasiṃha had killed the demon Hiranyakaśipu. In the following verses of the text meditation and adoration of Ugra-Narasiṃha is enjoined for the very motive of such worship is to make away with the enemy.

The method or procedure of worship finds an elaborate treatment in this long extract where Tantricism comes to our notice. In the concluding verses it has been pointed out, only when there starts a war or people take to revolution, this vow should be resorted to.

#### NARASIṂHA DVĀDAŚĪ

According to Varāha (Ch. 42.1-16) this *vrata* falls on the 12th of the bright half of Phālguna whereas Caturvarga Cintāmaṇi (Vratakhaṇḍa I Ch. 15, pp. 1029-30) refers to its observance on the 12th day of the dark fortnight of Phālguna. The devotee should fast on that day, he should instal a pitcher covered with two pieces of white cloth, then a golden image of Narasiṃha should be placed on a plate made of copper, gold, wood or bamboo according to the means of the devotee. The devotee should put the plate over the jar containing gems inside and after duly worshipping the Lord he should offer the articles to a Brahmin proficient in Vedic lore.



Both Varāha and Caturvarga Cintāmaṇi speak of king Vatsa winning the favour of Lord Narasimha through this *vrata*. When Vatsa is defeated by his enemies and is driven out of his kingdom, he repairs to the forest and takes refuge with sage Vasiṣṭha. As per his advice, the king strictly observes the Narasimha Dvādaśī *vrata* and through the grace of Narasimha he obtains the discus of the Lord. With that infallible weapon he exterminates all his enemies and gets back his lost kingdom. Seated on the throne he institutes a thousand of 'Aśvamedha' sacrifices and eventually attains the glorious abode of Viṣṇu.

### NARASIMHA TRAYODAŚĪ

Narasimha Purāṇa (67.10-11) refers to this *vrata*. Both Kṛtya Kalpataru (VI Vratākhaṇḍa p. 369) and Caturvarga Cintāmaṇi (Vratākhaṇḍa II Ch. 17, p. 14) speak of it as culled from Narasimha Purāṇa.

This *vrata* is to be observed on Thursday falling on the 13th *tithi*. The devotee should fast on that day, taking his bath in the afternoon he should worship Lord Narasimha with devotion. In consequence the devotee, absolved of all sins, is adored in the world of Viṣṇu.

### NARASIMHA CATURDAŚĪ

This *vrata* has been alluded to in Padma (VI. Uttarakhaṇḍa 174.1-98), Nāradiya (I.123.8-13) and Skanda (II. Vaiṣṇavakhaṇḍa 2. Puruṣottamakṣetra mātmya 16.62-66) the 14th of bright half of Vaiśākha. In order to commemorate his birth, every year on the 14th of bright half of Vaiśākha Narasimha Caturdaśī is being observed. This is otherwise known as Nṛsimhajayanti. Skanda, Puruṣottama Mātmya (Ch. 16.63-66) states that a person who adores Viṣṇu-Narasimha devotedly on this day is absolved of all his sins committed in millions of re-birth. By seeing or touching, paying obeisance or chanting hymns of praise in honour of Viṣṇu-Narasimha he (or she) is cleansed of all sins, all his (or her) desires are fulfilled and he (or she) attains the fruit of performing a horse-sacrifice.



Anybody who makes gifts or institutes a sacrifice before Viṣṇu-Narasimha that day, is rewarded thousand times in return by the Lord.

A very interesting anecdote is narrated in Caturvarga Cintāmaṇi (Vratākhaṇḍa II Ch. 18, pp. 41-49) for glorifying this 'vrata'. After the death of Hiranyakaśipu, with His anger subsided when Viṣṇu-Narasimha is peacefully seated, Prahlāda enquires of Him as to how he is so much devoted to the Lord. Viṣṇu-Narasimha replies that in his previous birth even though he was the son of a Brahmin proficient in Vedic lore, he was attached to a prostitute. Known by the name of Vāsudeva, he was addicted to drinking and he was in the habit of stealing away gold from other houses. Once in the household of the prostitute—Vilāsinī there was a quarrel, as a result Vāsudeva went without food, unknowingly he observed His (Viṣṇu—) vrata and kept awake at night. It is only because of the influence of this vrata that in this life Vāsudeva has taken his birth as Prahlāda, so much devoted to Him. The prostitute Vilāsinī too has been blessed with the life of a heavenly damsel on account of observing this vrata unknowingly.

This vrata serves many purposes, its observance puts a cessation to re-birth, it endows people with sons, riches, longevity, strength and vigour. Especially for women observance of this vrata is advisable because it secures for them 'avaidhavya' want of widowhood and 'putraśokavināśana' "immunity from grief arising out of absence of a son or loss of a son."

This 'vrata' involves a lot of restrictions. The person observing this Vrat must not tell a lie, he should avoid the sinners and mischievous women ; and should remember the splendourous form of Lord Narasimha that day. At noon he should take his bath in the clear waters of a river or a pond, with the help of earth, cow-dung, sesamum and 'Āmalaka' fruit he should finish his bath, putting on clean and pure clothes he should carve out on ground an eight-petalled lotus, place upon it a pitcher a vessel full of copper and gems, then putting upon the pitcher a vessel full of rice,



the devotee should place a golden image of Viṣṇu-Narasimha along with Lakṣmī. Then with the help of an Ācārya he should duly adore the Lord Narasimha. A number of mantras like Chandanamantṛa, Puṣpamantṛa, Dhūpamantṛa, Dipamantṛa, Naivedyamantṛa and Arghyamantṛa etc. are to be recited and for propitiating the Lord sixteen ingredients of worship are to be offered.

The devotee should keep awake that night and he should pass his time in listening to the sacred stories or in reading aloud the Purāṇas. Early in the morning after taking his bath he should once again adore the Lord as specified above and should make gifts to the Brahmins according to his capacity. Cows, land, sesamus, gold, bedstead may be offered as gifts; even for the satisfaction of Lord Narasimha a lion made of gold may be offered to the priest. On the occasion the devotee is desired to feed the Brahmins and pay them their fees (*dakṣiṇā*). Thereafter praying to the Lord for his welfare and wellbeing, in the company of his friends and relatives he would partake of his food at mid-day.

One important feature of Narasimha Caturdaśī *vrata* is that people belonging to any caste or creed can observe this vow, there is no restriction for it.

### DIFFERENT IMAGES OF NARASIMHA

Like the images of different incarnations of Lord Viṣṇu, the image of Narasimha finds place in the niches and on the exterior walls of the Vaiṣṇava temples. Though the texts of Agni (49.4), Matsya (259.31-35) and Viṣṇu-dharmottara (III. 78.2-13) give details of carving out the image of Narasimha, mainly in sculpture we come across four types of Narasimha image :—(a) Sthauṇa Narasimha, (b) Yoga Narasimha, (c) Kevala Narasimha and (d) Lakṣmī Narasimha. The image of Narasimha represented in the action of tearing apart the entrails of Hiranyakaśipu is called Sthauṇa; his representation as seated in meditation

1. In South Indian Images of Gods and Goddesses (p. 26), H K. Sastri refers to Ugra-Narasimha. The angry god is called ugra (—terrible) Narasimha (Figs. 17 & 18). He however, notes that though the god is called Ugra-Narasimha, he is not represented as may be expected in the posture of splitting open the bowels of the demon Hiranyakaśipu.



is known as Yoga Narasimha ; in the posture of standing alone he is called Kevala Narasimha ; and with Lakṣmī in his lap he is spoken of as Lakṣmī-Narasimha.<sup>1</sup>

### INTERCULT RIVALRY AND MUTUAL IDENTITY

It is usual with each cult or sect to show the greatness of its own deity. Through myths, legends and anecdotes each faith or creed tries to prove the superiority of its favourite deity over other gods and divinities. Hindu mythology is full of intercultural rivalry and from time immemorial for supremacy different sects like the Vaiṣṇava, Śaiva, Śākta and Gāṇapatya go on contending among themselves. In 'Andhaka legend' we notice, when Śiva finds it difficult to overpower the demon, he creates the Mātṛs ; and after the death of Andhaka when Mātṛs flout his order and start devouring the whole universe, he resorts to Lord Narasimha to bring them under control.<sup>2</sup> It seems that Andhaka legend is the creation of a time when Narasimha cult was held in high esteem and it is meant only to show the importance of Viṣṇu-Narasimha over the cult of Śiva.<sup>3</sup> On the other hand in the Hiraṇyakaśipu-Narasimha legend as depicted in the Śaivite texts like Liṅga and Śiva, we notice that the creation of Virabhadra to tame down Lord Narasimha is definitely aimed at glorifying Śiva cult.<sup>4</sup> In this connection Iyer rightly observes, "Śarabha, a mythical monster and destroyer of Narasimha is a Śaivite creation to extol the power of Śiva."<sup>5</sup>

1. Vide C. Sivarama Murti, "Geographical and chronological factors in Indian Iconography" *Ancient India* No. 6, January 1950, p. 42,
2. S.P. I.223.1-25 ; M.P. 178.2-89 ; Viṣṇudh. P.I.226.1-37.
3. For discussion on this legend see J. Gonda, *Viṣṇuism and Śivaism—A comparison*, p. 104.
4. L.P.I. Chs. 95-96, S.P. III. Śatarudra samhitā Chs. 10-11 ; cf. Sk. P. VII. Prabhāsakaṇḍa 24.114-115.
5. K. Bhāratha Iyer, *Animals in Indian Sculpture*, Ch. 10 'The Lion', p. 66.



Even though sects and sectarian gods quarrel in this way among themselves, the Purāṇa texts preach the glory of one eternal imperishable Supreme Lord. All those diverse divinities are held to be the manifestation of the one and the same Supreme Being. Very often it is asserted that Brahmā, Viṣṇu and Śiva are the three aspects of the primeval Lord Nārāyaṇa. For the creation of the universe of both animate and inanimate beings, Lord Nārāyaṇa assumes the form of Brahmā, for the preservation and destruction of the universe he takes up the form of Viṣṇu and Śiva respectively. Essentially there is no difference among them. Purāṇa-texts like Brahmāṇḍa (II.3.81—131), Kūrma (II.4.1-34, 11.107-125) : Vāmana (36.20-32), Nāradiya (I 6.44-49, 15.58-59), Varāha (71.1-4) and Skanda (VI.6.247.8-17, VII (—2) 9 143-149) speak of the oneness of all the three—Brahmā, Viṣṇu and Śiva. And in this connection it is very interesting to note when Saura Purāṇa affirms, "Bhairava and Nṛhari are one and the same, through adoration of Nṛhari Bhairava is propitiated and vice versa, there is no disparity between both; he who finds difference in them, goes definitely to hell."<sup>1</sup> The Skanda (VI. Nāgarakhaṇḍa Ch. 151.45.61) refers to the story of king Suratha who, as per the advice of his preceptor Vasiṣṭha insals a Bhairava form of Lord Śiva at Hātakeśvara-kṣetra and worships him with Narasimha *mantra*. In consequence he wins the favour of Lord Bhairava and through his grace he exterminates all his enemies and gets back his lost kingdom.

In Viṣṇudharmottara (III. Chs. 354-355) this identity of Nṛhari and Śiva is clearly brought out where Viṣvakṣena, a Pañcarātra Vaiṣṇava threatened to death worships Narasimha in a liṅga and from the liṅga there comes out Lord Narasimha to give all protection to his devotee. With fire emitting from his eyes the Lord burns down the adversary (*grāmsvāmikumāraka*) and saves Viṣvakṣena. Endowed with divine vision Viṣvakṣena beholds the Lord and chants a

1. Saura P. 29.49-52



long hymn of praise in his honour. The following lines from Viṣṇudharmottara bear witness to it :

*Viṣṇuḥ sarvagato devaḥ sarvātmā Madhusūdanah |*  
*Tasya raudrena bhāvena Mahadevaḥ pratiṣṭhitah ||18*  
*Tasya vai raudrabhāvena Narasimhas tathā prabhuh |*  
*Linge'smin pūjayiṣyānt Narasimhavapu-dharam |*  
*Devadevaṃ mahātmānaṃ tena nityam surārcanāt ||19*  
*Pratyapāyo na bhavitā prāṇatrāṇaṃ abhīpsitah |*  
*Tataḥ sa devadeveṣaṃ Narasimha vapurdharam ||20*  
*Manasā tu tadā dhyātvā pūjayāmāsa liṅgagam |*  
*Namo'stu te Nṛsimhāya vadann eva kṛtāñjaliḥ ||21*  
*Namo'stu Narasimhāya srutvā tasmāt subhāṣitam |*  
*Grāmeśanandanah kruddhaḥ khadgam ākṛṣya satvaram||22*  
*Prahāram udyato datum tasya viprasya dhimataḥ |*  
*Liṅgam bhūtvā tato devo Narasimha vapurdharah ||23*  
*Samuthāya tataḥ krodhāt gramasvāmikumārakam |*  
*Dadāha bhagavān śīghraṃ sāmugam netravanhinā ||24*  
*Tasya sātvaṭa mukhyasya divyam cakṣur dadau tataḥ |*  
*Dadarśa yena veśṇa Narasimha vapurdharam ||25*  
*Dṛṣṭvā stotreṇa tuṣṭāva tadā tasya Janārdanaḥ |*

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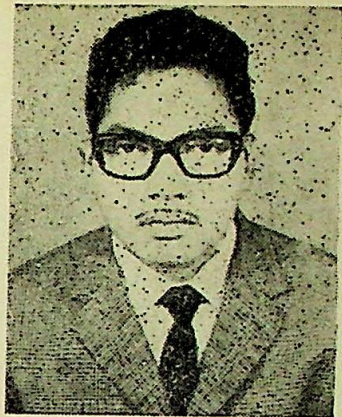


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### DR. SIDDHESWAR JENA

After graduating with Honours in Philosophy Dr. Siddheswar Jena continued post-graduate studies in Sanskrit in Utkal University and got a First Class. Immediately after that Dr. Jena joined P.G. Department of Sanskrit, Utkal University where he worked for two years. Thereafter in 1974 Dr. Jena opted for Orissa Educational Service and since then he has been continuing in that position. Actively engaged in research in the field of Purana Literature Dr. Jena contributed quite a few papers to various research journals.







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